LOST: THE OFFICIAL MAGAZINE PRESENTS

2010 YEARBOOK

LOST™

THE OFFICIAL MAGAZINE

THE END IS NIGH

- EXCLUSIVE INTERVIEWS: LOCKE, JACK, KATE, HURLEY, & ILANA
- ELECTROMAGNETIC DESMOND: EXCLUSIVE SCRIPT EXTRACTS
- BACK AT THE SWAN: UNIQUE ON-SET PHOTOS

PLUS

FAREWELL FROM THE MAKE-UP TEAM

BEHIND-THE-SCENES: HURLEY & LIBBY'S KISS

& LOTS MORE...

ISSUE #30 2010 YEARBOOK JULY/AUG '10

THE TRANSCEIVER

< MESSAGE START >

When we say on the cover 'The End is Nigh,' we're not kidding either... as you're reading this the series finale will already be swimming around in your brain, and dominating pretty much all of your daily conversations! But due to the nature of printing deadlines/timings, this 2010 Yearbook couldn't come out with all the inevitably amazing finale details in it, but do not fear... we have one more issue of *Lost Magazine* to go that will cover the finale in great detail. It will be out in July, and we're very excited about it (see p98 for a preview of what will be *our* finale).

But what of *this* edition? Well, being the penultimate issue, we've combined a wealth of different aspects of *Lost*: from an exclusive farewell interview by Head of Makeup Steve LaPorte and one last behind-the-scenes trip to the Swan location, through to exclusive By The Fire chats with the talents behind Locke, Jack, Kate, and Hurley. Plus a trip down greenscreen memory lane with Sawyer and Juliet, and loads more never-before-seen photos from the final season.

So without further ado (and I refuse to get teary eyed while typing this), enjoy this 100-page 2010 Yearbook, and I'll see you on the Other side on July 27 for our colossal 148-page final issue...

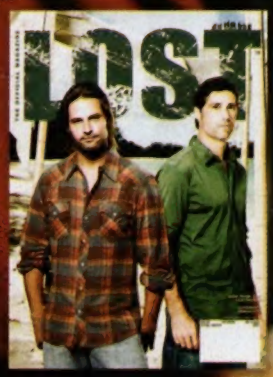
Namaste,

Paul Terry
Editor

< MESSAGE END >

abc start here

CONTENTS



COLLECTOR'S SPECIAL

Don't miss this stunning variant cover featuring Sawyer & Jack – order yours today...

www.titanmagazines.com

EDITORIAL
Editor: Paul Terry
Designer: Russ Seal
Editorial Assistant: Mark McKenzie-Ray
Managing Editor: Brian J. Robb

CONTRIBUTORS:
WORDS: Tara Bennett, Zoe Hedges
***LOST* EPISODIC & BEHIND-THE-SCENES PHOTOS:** Mario Perez
***LOST* GALLERY PHOTOS:** Bob DAmico

VERY SPECIAL THANKS TO:
J.J. Abrams, Damon Lindelof, Bryan Burk, Carlton Cuse, Samantha Thomas, Noreen O'Toole, Edward Kitsis, Adam Horowitz, Gregg Nations, Melissa Harling Walendy, Bruce Gersh, everyone at ABC and ABC.com for their time and support, Matthew Fox, Jorge Garcia, Evangeline Lilly, Elizabeth Mitchell, Terry O'Quinn, Zuleikha Robinson, all of the cast's agents, managers and publicists, Steve LaPorte, all of the crew's assistants, the entire cast & crew, everyone involved with the final season shoots, Colin Burgess, Dave Harper, Dan Wright, Iain Lee, Tom Page, and all of the Koink and *The Lost Initiative* family, Ben Boyer, Teresa Pegrum and everyone at Sky1 in the UK, and absolutely everyone that makes up 'Team *Lost*' for their hospitality, kindness, and assistance in creating each issue of *Lost: The Official Magazine*.

TITAN MAGAZINES

Production Executive	Bryony Crowe
Production Supervisor	Jackie Flook
Production Controller	Bob Kelly
Art Director	Oz Browne
Studio Manager	Marcus Scudamore

BY THE FIRE

THE OTHERS

MEMENTO MORI

BEYOND THE HATCH

FREQUENT FLYERS...

Subscriptions Fulfilment Controller
Circulation Executive
Circulation Director
Web Marketing Officer
Brand Manager Magazines
Marketing Manager
Advertising Assistant
Display Sales Executive
Advertising Manager
Managing Editor
Publishing Manager
Publishing Director
Operations Director
Executive Director
Publisher

Filiz Tumburi
Steve Tothill
William Pearson
Kevin Gill
Jo Browne
Ricky Claydon
Michelle Wong
David Baluchi
James Willmott
Brian J. Robb
Darryl Curtis
Chris Teather
Leigh Baulch
Vivian Cheung
Nick Landau

DISTRIBUTION
US Newsstand Distributions
Total Publisher Services, Inc.
John Dziewiatkowski, 630-851-7683
US Distribution
Source Interlink.
Curtis Circulation Company.
UK Newsstand
Comag, +44 1895 433600
Account Manager: Peter Hilton
Canadian Distributors:
Kable Distribution Services
Australia/New Zealand Distributors:
Gordon & Gotch
UK/US Direct Sales Market:
Diamond Comic Distributors
Back issues (1-877)-363-1310

www.titanmagazines.com

UK +44 870 428 8221 lost@servicehelpline.co.uk
www.titanmagazines.co.uk

For information on advertising, contact:
adinfo@titanemail.com
or call +44 20 7620 0200
www.titanmagazines.com

Lost: The Official Magazine Volume #01, In-flight Magazine #30 – June 2010. *Lost: The Official Magazine* is published every six weeks by Titan Magazines, a division of Titan Publishing Group Ltd, 144 Southwark Street, London, SE1 0UP.

ISSN# 1747-8162 TM#11134.

New Transmissions

News from the *Lost* world and beyond...

UNEARTHED TREASURES

From what some of *Lost*'s cast are up to after the series wraps, through to the first glimpse of the Complete Series box-sets, we've got a plethora of *Lost* news to help tide you over until *our* finale in July...

Words: Paul Terry

LOST STARS vs. VAMPIRES & 'MACHETTE'

The *Lost* universe teams up the actors behind Michael and Nikki, plus Ana Lucia and Lapidus for the *30 Days Of Night* sequel and Robert Rodriguez' *Machete*...

Nikki Fernandez may have been buried alive on the island, with Michael Dawson blown to smitherens detonating the freighter, but actors Kiele Sanchez and Harold Perrineau are soon to have their work cut out for them battling creatures who've risen from their graves...

Sanchez takes over from Melissa George – who played lead character Stella Oleson in *30 Days Of Night* for the LA-based all-action sequel, *30 Days Of Night: Dark Days*, with Perrineau cast as a yet-to-be revealed character.

Fans of the graphic novel series, created by writer Steve Niles and artist Ben Templesmith, will be pleased to know that Niles has co-written the screenplay with the film's director, Ben Katai – himself a seasoned 30 Days guy having helmed the accompanying web series *Blood Trails* and *Dust To Dust*.

With Sanchez already having fought for her life in thriller *A Perfect Getaway*, and Perrineau seeing off rage-virus zombies in *28 Weeks Later*, we couldn't think of two better

actors to turn LA into a battlefield with vampires. As per the original film/graphic novel, these ones are purely feral creatures – no kisses, just serated, hungry jaws.

From mythical monsters to a mythical film character-turned-feature film adventure – filmmaker Robert Rodriguez gave fans of his movies a glimpse of his hilarious Machete character (played by Danny Trejo) in one of the fake film trailers that made up *Grindhouse* in 2007.

Now, the comedy trailer for an exploitation flick that didn't exist has become a feature film that does. *Machete* stars Trejo alongside *Lost*'s Michelle Rodriguez, hot after her *Avatar* role, and co-star Jeff Fahey. They will be sharing the screen with a wealth of Hollywood's finest, including Robert De Niro, Jessica Alba, Lindsay Lohan, and even Hurley's dad, a.k.a. cult icon Cheech Marin.

Expect a brutal but tongue-firmly-in-cheek rampage of revenge, not disimmilar in tone to Robert Rodriguez's *Planet Terror* contribution to the *Grindhouse* experience.

Knowing how feisty Michelle Rodriguez was as Ana Lucia, and the thick and fast punchlines delivered by Jeff Fahey as Frank Lapidus, we can't wait to see what they bring to *Machete*. ☠

***30 Days Of Night: Dark Days*' release date is to be confirmed, with *Machete* out September 3.**

New Transmissions

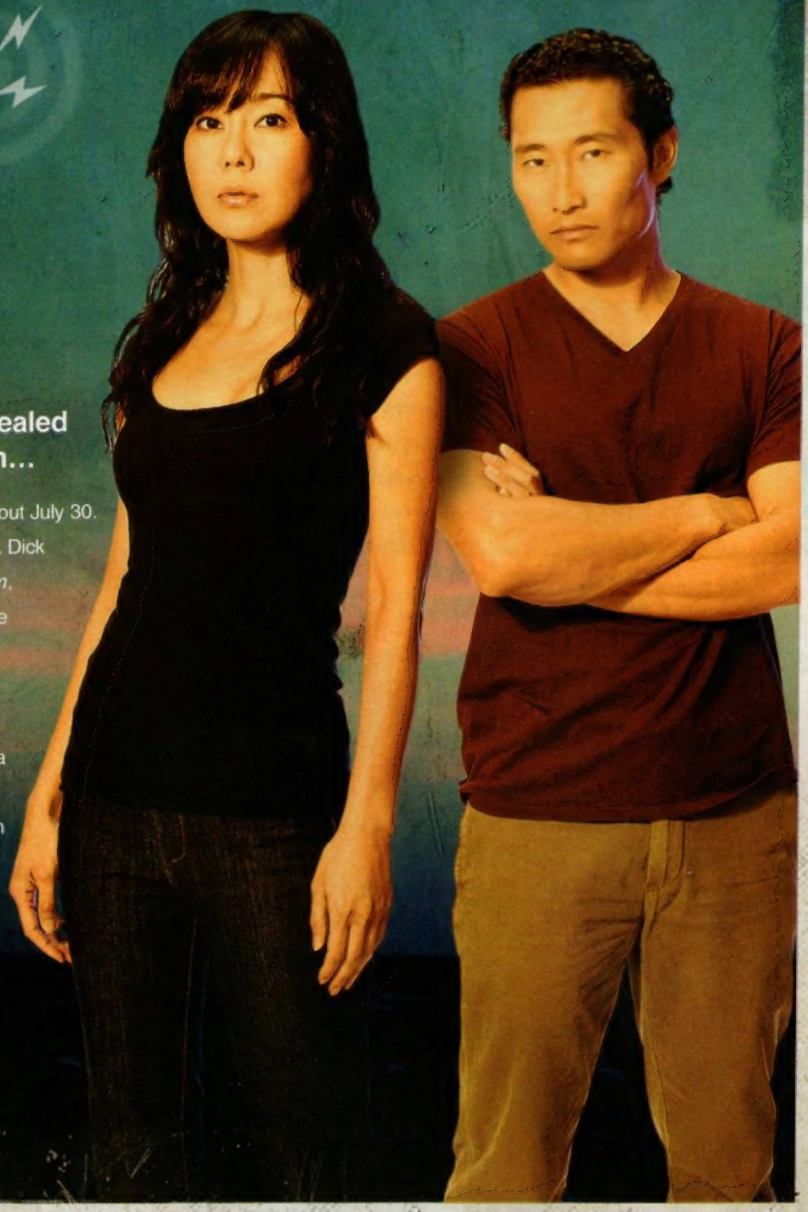
News from the *Lost* world and beyond...

SUN & JIN'S NEXT PROJECTS

Yunjin Kim and Daniel Dae Kim's next films revealed as a prison drama and Philip K. Dick adaptation...

The directorial debut by South Korean filmmaker Dae-gyu Kang, *Harmony*, the dramatic story of prison inmates who form their own choir, stars *Lost*'s Yunjin Kim. Penned by first-time writer Seung-yeon Lee, the moving tale is already on general release in Sotuh Korea, with international cinema and DVD release dates to be determined.

Meanwhile, her *Lost* co-star Daniel Dae Kim can be seen next in *The Adjustment Bureau*, out July 30. Based on the 1954 Philip K. Dick short story *Adjustment Team*, co-creenwriter of thrillers like *The Bourne Ultimatum* and *The Sentinel*, George Nolfi makes his directorial debut for this sci-fi romantic drama about strange forces that affect the love affair between a politician and a ballerina.



CHARLOTTE'S BIG BANG THEORY

Get ready for Rebecca Mader's mysterious new Antonio Banderas-starrer, *The Big Bang*...

Director Tony Krantz new detective thriller *The Big Bang* stars an eclectic mix of stars such as Antonio Banderas, Snopp Dogg, James Van Der Beek, Sam Elliott, and *Lost*'s very own Rebecca 'Charlotte' Mader.

The British *Lost* star features as Zooey Wigner, a mysterious character in an even more mysterious tale of a private eye (Banderas) who struggles to solve a case when everyone he questions end up dead.

Written by Erik '*Band Of Brothers*' Jendresen, don't miss Mader in this twisty-turny tale, out later this year.

BOONE & SHANNON: LOVE & ACTION

Ian Somerhalder gets romantic in *How To Make Love To A Woman*, while Maggie Grace takes on Tom Cruise's epic actioner *Knight & Day*...

Taking on two very different filmic challenges for their next projects, *Lost*'s Maggie Grace will feature in *Knight & Day* – the highly anticipated new James '*Walk The Line*' Mangold film starring Tom Cruise and Cameron Diaz – with Ian Somerhalder getting all romantic for *How To Make Love To A Woman*,the steamy romantic comedy from director Scott Culver.

Action comedy *Knight & Day* centers around Cruise and Diaz as a fugitive couple whose globe-trotting adventures sees duplicity as the word of the day, with Grace starring as April Havens, sister to Diaz' June Havens.

How To Make Love To A Woman, described as a comedy about miscommunication between the sheets, features Somerhalder alongside *Confessions Of A Shopaholic*'s Krysten Ritter and the hilarious Ken Jeong, who played comedy bad guys in *Role Models* and *The Hangover*.

MILES: WORK OF ART

Lost's Ken Leung to star in new short *Works Of Art*...

Filmmaker Andrew Pang's new short film focusing on the struggles of a New York actor, Art Hahn (played by Paul Juhn), and an intriguing propostion by his friend John Kim (*Lost*'s Ken Leung).

Works Of Art could be in a film festival screening near you, so make sure you keep up to date with its developments by joining the Facebook group – search for '*Works of Art* - A Short Film.'

Missions

New world and beyond...

LIBBY'S BASEBALL HIT

Cynthia Watros' next project is sports comedy *Calvin Marshall*...

She didn't get too many laughs playing the tragic love of Hurley in *Lost*, but baseball comedy *Calvin Marshall* looks set to deliver many more smiles for Cynthia Watros.

This poignant tale follows the Calvin of the title and his desire to play Major League Baseball, even though he struggles to get into his college team.

Watros stars with Steve Zahn, Alex Frost, and Catherine E. Coulson, who starred as the Log Lady in one of the *Lost*'s Damon Lindelof and Carlton Cuse's favorite shows, *Twin Peaks*.

Keep up with all the latest *Calvin Marshall* news here: http://calvinmarshall.com

BIG SCREEN 'ANSWERS' FOR JULIET

Catch *Lost*'s Elizabeth Mitchell in *Answers To Nothing*...

She may be busy, post-*Lost*, battling those sneaky aliens in ABC's *V*, but Elizabeth Mitchell has still found the time to star in new film *Answers To Nothing*.

Helmed by the director of the award-winning *This Space Between Us*, Matthew Leutwyler writes and directs this drama about LA residents struggling with their lives amidst the case of a missing girl.

Plot details are still under wraps, but we know Mitchell plays Kate, with co-stars including the likes of Julie Benz, and Naveen Andrew's partner, Oscar-nominated actress Barbara Hershey.

MYSTERIOUS COMPLETE SERIES SETS REVEALED

Lost's big, bold box set of the whole saga will arrive in August...

Details for the comprehensive complete series DVD and Blu-ray collections for *Lost* are being kept veiled under a cloak of secrecy, but the first teaser images of the set's cover art are out there, and fans are already salivating.

In keeping with the epic mystery of the show, the DVD team and ABC TV have created a stunning, intriguing cover art for the set – a silk cloth draped over what appears to be the island underneath. On closer inspection, you can also see a Dharma logo near the top of the cloth.

Going with the classic idea that less is more, the fan community is already at fever-pitch as to how the complete series collection will turn out, and what the exclusive special features will include.

What we can reveal is that Senior DVD Producer John Bernstein will be talking exclusively to us for our very special finale issue – a 148-page extravaganza – out July 27...

http://abc.go.com/shows/lost

LOST PHOTO HEAVEN FOUND

Like the cast photos in this magazine? Now you can order high-resolution prints of your favorite shots...

ABC have created a special website where they have made it possible for *Lost* fans to order all of the cast images from every season of *Lost*, all the back to the series premiere of 2004.

The final ever cast shot, entitled 'Final Flight', was revealed exclusively as a two-page spread in *TV Guide*'s April 19 issue. The very special image was also available to fans as a 300 limited edition print, each one numbered and signed by ABC Chief Photographer, Bob D'Amico, complete with an ABC certificate of authenticity.

If you'd like to own a piece of *Lost* photographic history, and help take the edge of the ending of the series, head over to the website and browse D'Amico's stunning images.

www.officiallostphotos.com

PARTY LIKE IT'S 1977

Now you can throw a Dharma-style *Lost* party...

We've received many email from fans saying that, post-series finale, they're going to be setting up several *Lost* marathon parties, to re-live the entire story. We naturally salute this idea, but are even happier to be able to announce that ABC are supporting it too... with Dharma Initiative party kits.

This exclusive set includes (deep breath): 10 paper plates, 10 plastic cups, 10 heavy stock paper coasters, 10 paper napkins, 10 balloons, a bottle opener, and 10 stickers so you can convert your condiments into Dharma style items. Plus, everything comes inside a white box with a classic Dharma label on top.

Email us via the Voices From The Fuselage contact methods, and maybe your tale of a massive *Lost* rewatch could get into our last ever issue in July...

http://abctvstore.seenon.com/

VOICES from the FUSELAGE

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...

Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com

or transceiver@titanemail.com

Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

ACKNOWLEDGING LOVE

I loved that the recent Desmond episode finally acknowledged Charlie and Claire as soulmates. Claire and Charlie were two of the best characters on the show, and the best love story on the show.

They shared wonderful conversations, secret smiles, and special secrets. They proved a great love story doesn't need a lot of lusting and that imaginary peanut butter is sweeter and sexier than any heavy breathing in a cage.

I sincerely hope Claire is not doomed or underused in the remaining episodes of the series.

Kelly McCloskey, Philadelphia, PA, USA

Nice ode to Charlie and Claire, Kelly. We love them very much as well.

TENDER SAWYER MOMENTS

I can't believe *Lost* and *Lost Magazine* are almost done! I don't know what I'm going to do with myself once this is all over! I read about the reader suggestions for the Black Box Recorder section, and I would honestly really like to see the script of Sawyer and Kate talking at the dock in the episode *What Kate Does* from season six. That scene was so powerful with Sawyer's grief for Juliet (and the ring!). I'd love to see what kind of script directions Josh Holloway got. It would be interesting to see how the combination of script direction and the actors 'acting' make a more 'low-key' scene like that so emotional. Having a Sawyer/Kate scene that's about Sawyer/Juliet is superb.

But if we can't have season six scenes, I'd be interested in the script from the kitchen scene in *LaFleur* – the big reveal of Sawyer and Juliet living together. Again one of those moments that had to be a combination of amazing writing and acting to totally sell this relationship to the audience.

Jennifer Lewis (via email)

Thanks for the lovely message, Jennifer. We can't promise anything, but we'll see what we can do for you in our final ever issue, out July 27.

ELOISE THE TIME-COP?

Do you think that flash-sideways Eloise knows about the island timeline, and the difference between the two, because of Daniel's Journal? This mirrors the 815 timeline in which she has knowledge of the future.

I know we saw that Dan in the flash-sideways had wrote equations in it, the same ones from the 815 timeline Journal obviously, and we dont know how much he has already written in it, I think it'd be a great connection if the journal links up knowledge of the both timelines via Eloise, who I think is a time-cop!

Stephen Darrell Shepherd, Coventry, UK

"HELP ME..."

Hi, I love to write into the *Lost Magazine* and share my theories. Since this is the last season I knew this would be one of the last opportunities to share what I have to say to all the readers of the magazine. My theory is about Jacob and his nemesis. In the episode *The Man Behind the Curtain* when Ben and Locke trekked to the cabin, there was a man that was not Jacob inside. I believe this man to be Jacob's nemesis. I think he asked "Help me" because he needed Locke's body to try and defeat Jacob.

Emily Shebanek (via email)

One of our favorite creepy scenes, that one! It's a great theory Emily – nicely done.

MORE VINCENT

Hello *Lost Magazine*! I just wanted to say how excited and surprised I was to see Zack, Emma, and Cindy in the season six premiere. Luckily they all made it out of the Temple okay. I certainly hope they continue to show up! By the way, I'd love to know the official spelling of Zack's name. Also, I'd like to say how very upset I am that Rose, Bernard, and Vincent haven't been seen on the island since the hydrogen bomb. I think it's safe to say that every *Lost* fan out there loves Rose, Bernard, and Vincent. So it would be a shame to not bring them back in the 2007 storyline at some point before the series finale.
Stephen Hinkle (via email)

Zack is correct Stephen. And let's all see how season six plays out, shall we...?

JACKAL-MAN

I'm convinced that the Man in Black is the Egyptian jackal god Anubis. This figure is the protector of the dead and the afterlife. I've read in some Egyptology studies that this god is involved with judging a person's heart and spiritual worth with the use of balancing scales. Notice the scales in the show, and how the smoke monster seems to judge individuals. I believe the smoke monster sounds we hear are the unwinding chain on this jackal god that binds him to the island, that he sniffs and searches his surroundings, and he howls. It's an eerie type of howl. Is this far-fetched? I don't think so.
Kar Preston, Flagstaff, AZ, USA

Don't know if it's corect, Kar, but it's conjures up a wonderful set of images!

IN THE RAINY SEASON

G'day *Lost Magazine*! The reason I love lost so much is that even though this is the last season, I still don't know how the show is going to end, there are so many mysteries and that is what makes *Lost* so cool!

I did, however, notice something in season five when Ben moved the island and Locke was alone in the jungle it started to pour rain and then in the Outrigger chase with Sawyer, Juliet, Locke and co. It poured rain again. This makes me wonder if when the island is moving it rains?

Charlie himself said in season one: "Is this normal? Day turning into night, end of the world type weather" and that is what we have seen throughout the whole series. Even the Dharma Inititive did studies on meteorology which makes me wonder if there is something signifigant about the weather. But when we see our Losties arrive in 1977 it dosen't rain. Even the song that is played in the Dharma Van in *Some Like It Hoth* is called 'It Never Rains In Southern California.' Is this a clue that it never rains in Dharmaville? Thanks for the great magazine. It rules!
Jared O'Malley, Sydney, Australia

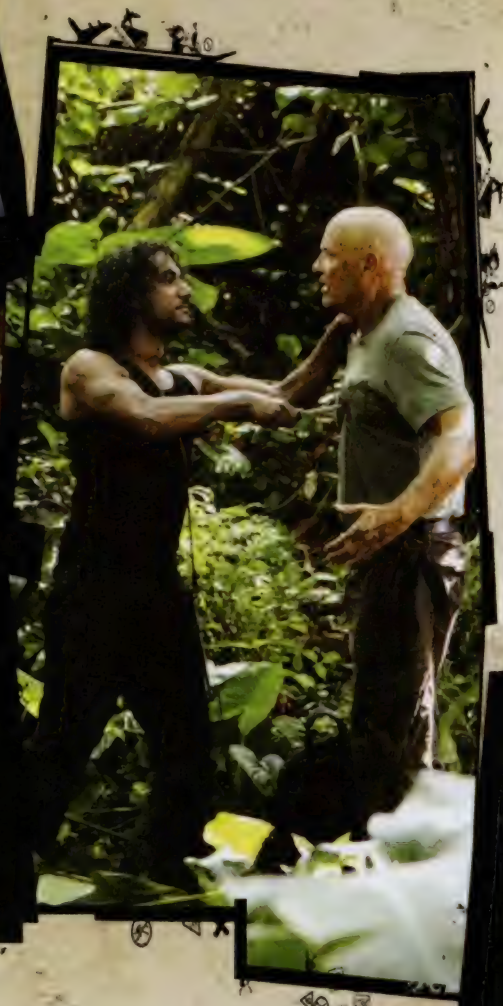
Another ace theory, Jared! And very nice use of past events to back up your idea too.

THE MAN BEHIND THE MONSTER

Following five years playing one of the most fascinating characters on the island, *Lost*'s final season sees **TERRY O'QUINN** facing a whole new acting challenge: How do you play the smoke monster? The actor talks exclusively to *Lost Magazine* about the shocking last chapter of his island saga...

Words: Tara Bennett

"I know I'm the smoke monster... But I certainly didn't predict that a person would be playing that entity..."



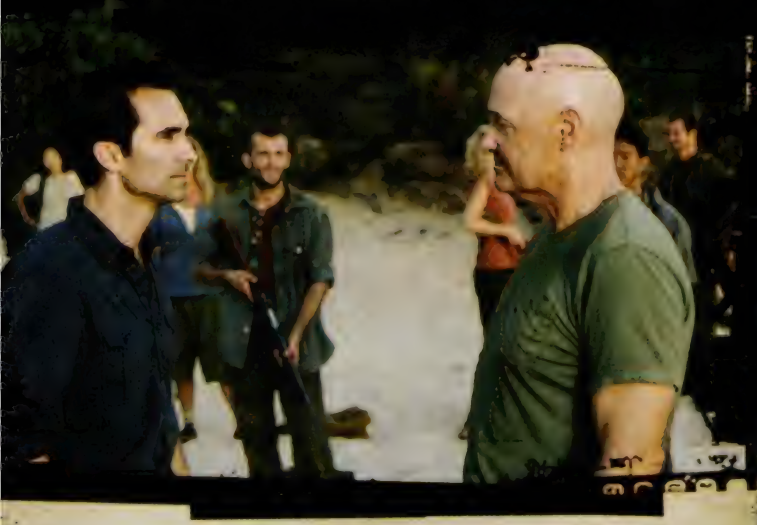
What do you think *Lost*'s place will be in the history of television?
I think it might stand as a classic. I don't know if people will keep watching it, but I think it stands alone. I said to fellow cast members pretty early on that this would not happen again. We may go on and be successful, but an experience like this isn't going to happen. It can be emulated, but not recreated. I have enjoyed it, but I have been anticipating the end of it ever since it started, because that's the nature of this business. Right now, I feel myself calmly basking in the autumn sun. I am looking forward to the work that comes and who I get to work with. It's kind of hokey, but it's similar to life's journey, in that as you get towards the end of it hopefully you have matured enough to accept the things that

How have you chosen to animate this new, mysterious being you're playing?
Terry O'Quinn: I don't have to be the same as John Locke and I haven't played him the same. He's a little bit friendlier, a little bit more open and confident, and accepting of his situation. I think that Locke worked so well for me because 'island Locke' was always more interesting to me than John Locke. Not as an acting exercise, because both worked, but we all want to have some power, right? It was more appealing to me to play that. Plus, the flash-sideways Locke is more comfortable in his skin too.

Have you ever asked who you are playing?
No, I never have. I know I'm the smoke monster. I think I have trained myself, or my life has trained me, not to anticipate. But I certainly didn't predict that a person would be playing that entity.

Have you felt the need to get any definitive answers on how to play this last season?
I don't call [the producers] anymore. Not that I ever did very much, but in season two and three I made one or two calls to Damon [Lindelof] asking, "What about this?" and "Why is this?" Now I say, "Just serve it up and I'll eat it [*smiles*]."

You got to work with Ian Somerhalder (Boone) again, and others in the flash-sideways sequences. Has it been nice to have one more go with some of the actors that have been gone awhile?
It's nice. I think it's a nice touch for the audience. [Acting is] a gypsy existence and it's always been that way for me. I might see these people four years from now at some awards show.



come along. Enjoy what you are seeing and gracefully exit.

What do think Locke's legacy will be?
It's made and done. It makes me sad to think of him and a lot of people walking around right now like him that just need a little love and respect and to be somebody. That's all it's about: being looked at as somebody. I want to cry now thinking about it. And I share a little bit of the John Locke story in that when this is over and I walk off of this island, is the mojo still there? I don't know. I'll be an unemployed actor again.

What's next for you as an actor?
I do plan to go back to the theater. I did it for a long time and now it's been 20 years since I did theater. I think I can afford to do a play now. The theater is just fun and a great acting exercise. It's like going to acting camp for a couple months. Regional theater was always fun because you rehearse for a month and then perform for a month.

DESMOND VS LOCKE

Let's flash back to this electric season two scene between Desmond and Locke in the Swan...

LOCKE: What are you doing?
DESMOND: When did you come here?
LOCKE: What?
DESMOND: The Island... when did you come here? How long ago?
LOCKE: 60... 65 days...
DESMOND: The date. What was the date?
LOCKE: September 22nd. It was September 22nd.
DESMOND: I think I crashed your plane...

"An experience like this isn't going to happen again... It can be emulated, but not recreated..."


LET'S GO
BACK...

We've got one more edition of *Lost: The Official Magazine* to go, and we'll be flashing backwards, forwards, sideways, and all over the space-time continuum. With exclusive coverage of *Lost*'s heart-racing finale, don't miss out on this colossal 148-page monster of an issue…

(Teaser – not final cover)

Go to www.titanmagazines.com

Don't miss out on our finale…

It remains one of the most devastating moments in the *Lost* saga – after Kate heard the faint murmur from a trapped Juliet, everyone raced to rescue her from being trapped under the Swan station debris. Now, thanks to *Lost* Set Photographer **MARIO PEREZ**, we can go back to the impressive location set and relive what the cast and crew experienced during that gruelling season six shoot…

Compiled by Paul Terry

BACK AT THE SWAN

MAIN IMAGE: No, it's not a meteor crater... it's the very impressive hole that was excavated for the stunning Swan site location...
BELOW: The challenges for the sound department are very apparent...

ABOVE: When they're not playing the turbulent relationship between Jack and Sawyer, actors Matthew Fox and Josh Holloway find time to joke around between intense takes...

BELOW: A night shoot means that Team *Lost* need to throw more than a little light on the subject...

ABOVE: Matthew Fox (Jack) and Evangeline Lilly (Kate) take a break from *LA X*'s challenging shoot...


BY THE FIRE

EMBRACING DESTINY

Jack Shephard has been on one hell of a journey over the past six seasons. When you count his travels off and back to the island – not to mention fluxing through time and space – it's unsurprising that the man of science began to change his mindset on faith and destiny. **MATTHEW FOX** sits down during the last hours of filming season six to talk exclusively about his *Lost* story…

Words: Tara Bennett

BY THE FIRE

In season five Jack really gave himself over to the destiny he was fighting from the pull of the island. Was that a relief to play after four years?

Matthew Fox: Yeah. I had been waiting for that moment for a long time. Unfortunately, last year's [bomb] moment… well, he starts this season believing he'd failed, so that's a huge setback for him. He definitely had embraced the notion of coming back to the island, that fate and destiny were there for him and that he had important work to do there. When he got the idea to detonate the H-bomb from Faraday, he embraced that idea overly quickly and intensely because it was the perfect combination of satisfying two major parts of who he is. He felt he would be fulfilling his destiny by doing it, and at the same time, it would make 815 never have crashed on the island at all – which would relieve him of all the sense of failure he has gone through.

When the show revealed the season four finale twist of flash-forwards, you admitted that you had talked to Damon and Carlton and knew what was coming so you could calculate your performance correctly. Did you do the same for this season?

Only in terms of what Damon felt that I needed to know. The flash-sideways were tricky. It was a whole new version of Jack – like a whole new reality. It's one in which you are supposed to get a sense that certain little flashes happen to him when he is in the sideways. The sideways version of Jack, on some very subconscious level, is deeply conscious of having left something behind. I didn't know what that reality meant, so I had to find out what Damon wanted that to feel like. I only know that there's some potency to both realities. I had to find the right levels to those little flickers of something forgotten – that was a conversation we talked about and that was pretty much it.

"I cannot be prouder and feel more honored to be a part of this whole experience…"

With that sense of failure weighing heavily on Jack this season, what do you think his main focus is in terms of getting some completion? Is it making everything right for everyone or getting his own redemption? Does reconciling with Kate come into it at all?

I think he only has to deal with himself now. Jack is really desperate, ultimately for this notion of destiny on this island and that he's meant to accomplish something. I think he's really desperate for that to be true as much as he's wrestled with it and as much as his rational, scientific intellect had a hard time considering that notion. He's a man that needs to go through everything to the point where he understands it or accepts it. At the bottom, I think he's ultimately really desperate for that to be true because he does want to be free of the struggle and wants to redeem himself in the process.

Once the concept of Jacob's candidates was revealed, I think a lot of people felt it was a foregone conclusion that Jack would be the natural choice. Did you feel the same way?

No, I haven't felt that at all. I really haven't. I feel like the list of candidates is a viable list and I never felt it was being pushed in any one direction. I have always been interested in who the candidate is and what they have to

do. We certainly have the idea that Jacob is timeless and has recruited a select group of people to come to this island and accomplish certain things and I'm curious what all that means.

Has it hit you yet that this is all coming to an end? Is there a bittersweet quality to the work you are doing now?

Yeah, very much. This year has felt a lot different than any of the previous five seasons. It has a feeling of finality to it and that's both going to mean some bitterness and also a lot of sweetness as well.

I am excited about the next chapter of my life, and I don't mean that in any career sense since – I really don't have any idea what's next, which is nice actually. It's really more about moving on to a different place and being closer to friends and family. But I cannot be prouder and feel more honored to be a part of this whole experience. It's been fantastic and I'll savor it to the very end. Everyone involved in *Lost*, including the audience, will be moving on to something new.

"The flash-sideways were tricky. It was a whole new version of Jack – a whole new reality..."

BRUISE PRISTINE

It's been a long journey for *Lost*'s makeup guru **STEVE LAPORTE**. Whether bruised or glamorous, he was behind the many looks of *Lost*. *Lost Magazine* discovers how he survived the day-to-day madness of the final season...

Words: Tara Bennett

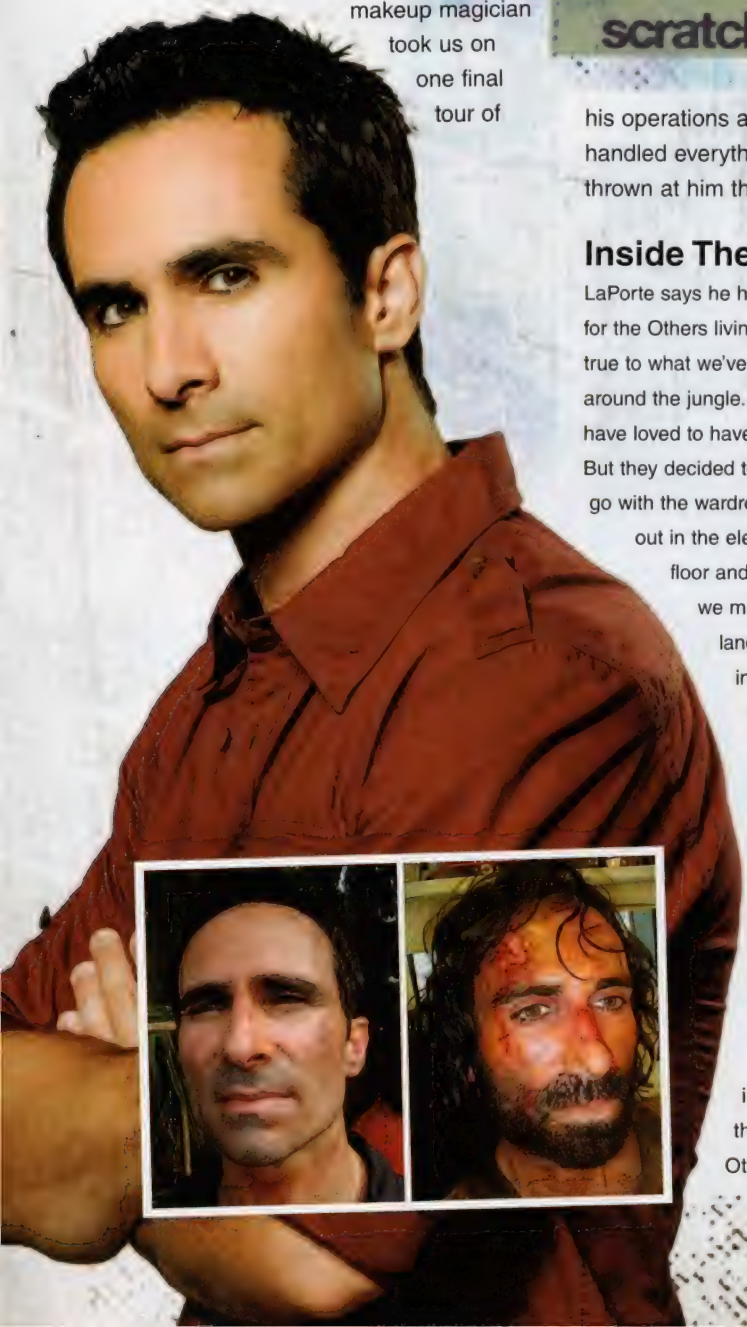
THE OTHERS

Over Steve LaPorte's six years as the Make-up Designer and Department Head on *Lost*, he's seen just about everything requested of him and his team to help bring the show to life. From fabricating fake torsos to glamor looks, and gory blood effects to healing bruises (yeah, we're talking about you, Ben Linus), LaPorte has done it all for *Lost*, and then some.

For the show's sixth and final season, LaPorte had the challenge of creating alternate looks for the majority of the cast, as well as a constant stream of surprise returning guest stars from past seasons.

When we visited the island of Oahu and his homebase at Diamond Head Studios for one last time, the makeup magician took us on one final tour of his operations and talked about how he's handled everything the producers have thrown at him this season...

"We have Terry as Not-Locke, but he still has the scar. I posed the question of whether he sweats. Can he be hurt or scratched? Would he sunburn?"



Inside The Temple

LaPorte says he had to create a look and palette for the Others living within the Temple, yet remain true to what we've glimpsed of them prowling around the jungle. "If time wasn't an issue I would have loved to have gone much more elaborate. But they decided to just dirty the people up and go with the wardrobe they have been living in out in the elements. There's a reddish dirt floor and block-walled Temple so we made them blend in with the landscape. If some of them go out into the jungle and are looking for or hiding from someone, they would want to blend in, so the costumes are very earthen. We managed to really dirty the guys up with some long hair to make them look like a very intimidating group. Yet we weren't trying to make them look tribal."

Asked if he tried to incorporate any Egyptian themes or looks to the Temple Others, LaPorte answers, "It's hard to show any of that in a makeup sense. It comes more from the sets and they are playing tribute to it in the markings on the show."

And no, Nestor Carbonell is not wearing any guyliner. He's just blessed with lush eyelashes. "It's so funny with Nestor because we have never put any makeup on his eyes. It's the same with [actor] Ray Liotta, he's got those blue

eyes," explains LaPorte, "and dense eyelashes that look like he has eyeliner, but he doesn't."

Island Players

As the island battle between Jacob and the Man in Black races towards its climax, the Ajira and Oceanic survivors are being swept along (often violently). LaPorte says each character has a crafted look that's more dramatic than their more 'normal' off-island selves.

LaPorte runs them down: "We had Terry as Not-Locke, but he still had the scar. I posed the question of whether he sweated. Can he be hurt or scratched? Would he sunburn? Are they elements I should focus on? The big question was does his beard grow? He had a very slight stubble that gave us a nice look. If we cut it off to do a side flash it wouldn't cause too much of a problem if we came back to shoot the island the next day."

For Naveen Andrews, LaPorte reveals, "Sayid was both on and off the island, so he had to go through a lot of different looks as far as, is he dead, or is he not dead? We had several special effects with him for the [Temple] torture scenes and had some special prosthetics made for him. In the Temple, they checked to see if he responded to certain stimuli with needles and electrodes, and had a hot branding iron pressed into his stomach. In order to shoot it properly, I manufactured a full silicone torso piece that wrapped around

his body and tucked into his shirt and pants so we could pull his shirt up. The torso took about two weeks to make, with every hair hand-placed. It looked great because the material adheres to the skin in such a way that when you are breathing any movement you make transfers to it. It turned out really well in wide shots and in close ups.

"Jin has the misfortune of stepping into a bear trap. In reality, that may completely break your leg, but we needed him to be free enough to walk around. So we just made his leg look really badly lacerated to give Claire a chance to sew it up with no anesthetic. I manufactured a skin piece that

pulled right up onto his leg and it adhered quickly. I had got a stunt version, a close-up version, and a stitching version that had fabric embedded into the open cut so it could be stitched and not rip."

Claire's season six look was radical. "She looked like the crazy Frenchwoman [Danielle Rousseau]. She's had a very feral look and we had a wig on her to make the hair look crazy. We darkened her down and added layers of coloring patina to give her a rougher, weathered look. It took about two hours in hair and makeup for Emilie.

"We had scenes with Jacob and we decided to keep him in a nice neutral look. It gave us room for changes when we learnt about his history.

"On the island, Ben's face was slowly healing. He wasn't so battered [in *Dr. Linus*] from the last time he was beaten. He was very weathered until Ilana kicked him in the face. I've really gotten myself into a corner with Michael [Emerson, who plays Ben] if his beatings were too close together. Sawyer beat him up three times across a two-show spread once and I had to have somewhere to go!

"I've really gotten myself into a corner with Ben if his beatings are too close together. Sawyer beat him up three times across a two-show spread once and I had to have somewhere to go!"

Flash-Sideways Central

With the introduction of the flash-sideways, season six had LaPorte and his makeup artists going back into their archives often to create allusions to old injuries and past looks. It's also allowed them to create variations for the main cast which then distinguished them from all of their previous storylines from the past five years.

"I did have references for older characters like the Marshal. In the pilot, a suitcase flies out of the overhead and hits him in the head. He carried that until his death on the island. In the [season six] opening episode, he's handcuffed to Kate until he lets her go to the restroom. When he investigates her tardiness coming out of the restroom, a fight ensues and he hits his head on the sink. We looked at pictures from before and decided it would be a good idea to revisit the same wound to see if people would notice. We love those kinds of details.

"For Alex, we certainly had a different look for her. With Tania, the hard part used to be making her look more muscled and hard. Now she's much older. She was 17 when she first worked with us and she's 21 now. I've seen her face mature over the years. Her face is much more chiseled and she has a really sharp jaw-line. In her side flash, she was a kid in school so she was totally recognizable with a nice, clean look.

"For Ben Linus, who is now a teacher in high school we made him a mild-mannered geek.

"The most difficult transition was Matthew Fox because at the beginning of the show he had very short hair. We had to make a call between

whether we cut his hair off and put a wig on him, which wasn't practical. We decided to do a departure and find a style in between.

"Dominic Monaghan was back, but his hair was short for his role on *FlashForward*. He didn't have the Charlie blonde hair from the pilot. So we adjusted a few characters for the side flashes and we hoped the audiences went with it and accepted it because, not only was the physical look of our people different, but their lives were very different too."

MY NAME IS NEIL

Neil crash landed onto the island with the rest of the Oceanic survivors. A man who was only meant to be a background character soon gathered a fan following of his own and cult status. Here we remember the man best known as Frogurt...

Words: Zoe Hedges

VITAL STATS

Name: Neil "Frogurt"
First Seen: *The Adventures of Hurley and Frogurt* (Missing Pieces #02)
Last Seen: *LA X (Part 2)*
Number of episodes: 4
Date of death: 1954, during a time skip
Cause of death: Flaming arrow through the heart

THE GIRL IS MINE

***The Adventures of Hurley and Frogurt* (MISSING PIECES #02)**

When Hurley's preparing for a date with Libby, he attempts to sneak a bottle of red wine out of Rose and Bernard's tent. Sadly for him, Frogurt – sorry Neil – is watching him. Frogurt strolls over and asks Hurley what he's up to. Hurley seems like a rabbit caught in the headlights, worried that Frogurt's going to reprimand him for his theft of the wine.

Instead, Frogurt starts to ask Hurley what's going on between him and Libby in a threatening and arrogant way. Frogurt tells Hurley – who he calls "Tubby" in echoes of Sawyer – that he won't ever get past doing laundry with Libby and asks when he's going to back off and let someone else have a go. Something changes in Hurley though, and he turns from bewildered to happy, as he tells Frogurt that he's got a lot further than laundry. Frogurt seems surprised, and as Hurley gathers pace and confidence he tells Frogurt that he's got a date with Libby right now. Frogurt is stunned, but still rather arrogantly and infuritatingly tells him that if he "can't close with Libby, it's Neil time."

"Look, Tubby, you and I both know that you're not going to get past doing laundry with her, so why don't you back off and let a real man show her what's what?"

THE FROZEN ONE

Neil was called Frogurt because in *S.O.S.* Bernard mentions that he used to sell frozen yogurt in his "real life". Neil doesn't actually enjoy that everyone locks on to the name Frogurt and continues to correct them despite the fact no one really cares what his real name is.

THE LORE OF FROGURT

Frogurt's introduction to the show was unique in that Damon and Carlton had mentioned him on their ABC podcast in 2006. They said he was yet to be identified, but would be one character who would become more prominent in future. This piqued fan interested in Frogurt, and he was mentioned but not seen in *S.O.S.*

Frogurt became an in-joke with the *Lost* producers and fans began to wonder if he was ever going to be more than that. Over a year later, Neil was mentioned again at the *Lost* Comic-Con panel and fans were promised his entrance was soon. After his Missing Pieces webisode debut he then appeared on the show in *Because You Left*.

WHERE'S FROGURT?

Spot the red shirt...

He was on the Zodiac raft with Sayid on the way to the freighter when they experienced the first time jump. It's mentioned that Neil has a family history of asthma.

ANOTHER RED SHIRT BITES THE DUST

When Sawyer found a red shirt and asked whose it was, Neil said it was his. Surely this must have set alarm bells ringing among sci-fi fans? Famously on *Star Trek*, whenever a red shirt went on a mission to a planet they were the superfluous cast members who got killed off.

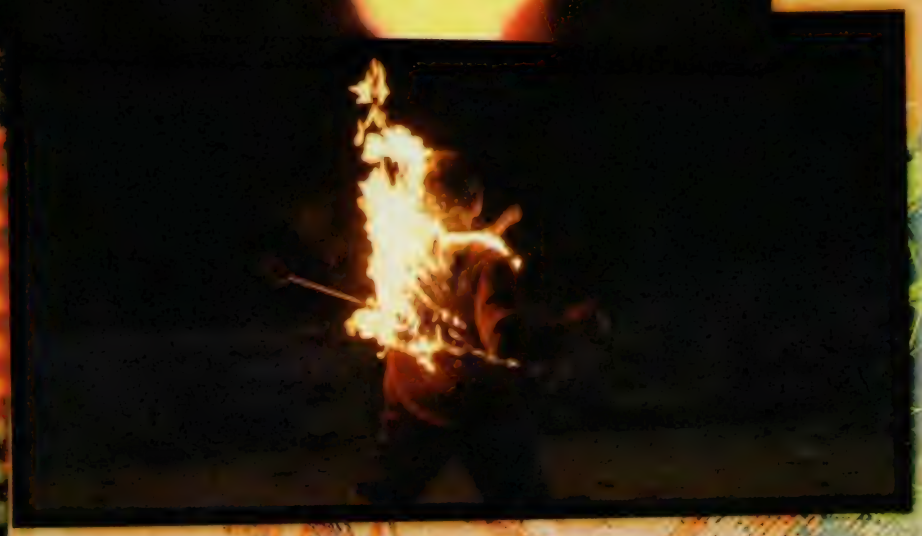
The term "red shirt" is now a well-known phrase both with sci-fi fans and writers, who use the term to describe a character whose purpose is to move the plot along and then neatly die. What a fate for our Frogurt...

Even Boone knows being a red shirt is bad news. In *All the Best Cowboys Have Daddy Issues* he mentions the red shirt/*Star Trek* link.

S.O. SORRY, I'M BORED NOW

S.O.S. (SEASON 2, EPISODE 19)

Neil offered to help Bernard set up his S.O.S. sign on the beach. However, Neil quickly grew tired of helping his fellow campmate and walked off without helping him any further. It seems that perhaps there was a pattern of this that the *Lost* viewers didn't see, as tensions between the castaways and Neil seemed to run high...



SHOT THROUGH THE HEART

The Lie (SEASON 5, EPISODE 2)

Neil ended up in a somewhat passionate argument with the rest of the survivors after he told a campmate that trying to light a fire was pointless. Obviously frustrated with never getting rescued, he lashed out at their futile attempts to get off the island. Neil then started insulting everyone, calling Sawyer inbred and criticizing Bernard's fire-making skills. In a beautiful moment of irony, as he said this a flaming arrow struck him through the chest. The 1954 camp was under attack by the Others and they were taking no prisoners. Neil stumbled around, screaming in pain before he was hit several more times and died.

Dear Diary Steve LaPorte

"I learned more about myself, got tattooed, and bought five ukuleles..."

Almost six years ago, I stepped into a crowded makeup trailer with 14 new cast members and a few makeup and hair artists. Having only seen a VHS tape of the *Lost* pilot, the story of surviving a plane crash on an island seemed pretty straightforward...

From a makeup standpoint, *Lost* has further defined 'being prepared.' From one show to another we jumped into every aspect of the subtleties and broad strokes of my craft. From beards and sleepy eyes, to corrective beauty and flat-out brutal, bleeding, beaten-to-a-pulp prosthetics. Top that off with jungle dirt, SPF70 sun block, a few stitches, gunshot wounds, and open-air surgeries, and we've done it all.

It's been both a makeup and hair dream and nightmare rolled into one. Despite the short prep time and rapidly changing storyline common among TV shows, we'll all go home proud of what we've achieved. Much of what we've done is not so obvious. I've gotten several compliments on a bloody face of one character when no one knows that the beard, sunburn, and scar on another character aren't real. Even a few of our actors have gained tattoos that the crew and audience never see because I'll cover them before they go to set.

As we near the end of our show, I'm sitting under at tree on the North Shore beach finding similarities in my life to those of the characters in our storyline. I came to an island and was surrounded by many new faces, each of us with a 'back-story.' I relied on my past experiences to guide me.

Eventually my new home grew into an alternate universe... I focused on simpler, quicker ways to do things, and became both a student and teacher of my craft. When I did eventually go home, I wanted to go with more than just a paycheck. I learned more about myself, about the local history and music, about how to carve in bone. I learned to fly an airplane. I got tattooed and bought five ukuleles. With our kids all grown, my wife and I finally had a six-year honeymoon.

Our lives have changed over these six years. We've lost family and friends, but children and grandchildren were born and new friendships were formed. The Writers' Strike changed the industry, and Obama changed the country.

What made *Lost* special is our filming location and the spirit of Hawaii. In an industry of rush, rush, and total focus on the job at hand, I've slowed down, taken a breath, and looked around me. I listen to the crash of the waves, smell the plants, and see the rainbows. My circle has grown. New life chapters have unfurled. On our *Lost* island – just like our story – we've all become interconnected.

As we all disperse and go our separate ways, the common mortar that will forever bind us together is that once our lives all converged on this island. Through that experience we have discovered a new and slightly different direction to follow in our lives. 'Mahalo nui loa' to all...

Special thanks to *Lost* Head of Makeup Steve LaPorte for writing this farewell Dear Diary entry

FAITH IN CHAOS

With the *Lost* saga about to come to an end, **EVANGELINE LILLY** took time out of her insanely busy season six shooting schedule to discuss faith and science, Kate's struggles to find herself, and the effect the show has had on her life over the past six years…

Words: Tara Bennett

Over these last six years *Lost* has made a huge creative and business impact on the television industry. Did you get the sense that this show would be such a game-changer?

Evangeline Lilly: We knew we were coming into an environment that was hostile to fiction – we were already *deep* into reality-based television all around the world. All of us that got involved were rebelling against that, saying we don't believe in it. We believe there is a place and value in telling dramatic stories and portraying them on television as opposed to exploiting lives, which is how I tend to view reality TV. You don't see a lot of positive attributes coming from it or a lot of genuinely beautiful things happening to the people involved. I am proud to say that I think *Lost* helped spur on those who were invested in fiction on television.

I don't think anyone can argue that what you all created together with *Lost* is special, which is rare to find in any entertainment medium anymore…

Yeah. I think I will always feel proud that I was a part of this show. It's interesting because, being somebody who stumbled into it and didn't really know if I wanted to do this, being someone who didn't even own a TV, there were all these factors that could make me feel apathetic about it. All of that could have made me feel like I don't really care and I'm here to pick up a paycheck and go home, but *Lost* was so special. It's such a special moment in time and a special moment in television, and a unique experience in what we were all doing to make it, so I know for the rest of my life I will look back and be proud to say, "I was a part of that." Forgive me if this is tooting our own horn, but I feel like we are up there with *Star Trek*. There are Trekkers and Losties and Ringers and we are in that league, which I think is pretty impressive [*laughs*]!

What kind of things went through your mind during the season six shoot?

"It's been a long stretch!" I started this show when I was 24 and I'm 30 years old now. That's a significant part of my life! It feels very significant now. I think we all are conscious to savor what we have. The beautiful thing is that none of us are jaded enough to not do that. We are actively savoring this. It's like someone is feeding you your last meal you would take every pea one at a time and roll it around on your tongue and remember the texture and the smell. This is going to be one of the best times of our lives.

"This show is funny, because it's faith versus science, but I feel they are very much interlinked..."

Have there been any scenes that have made you particularly nostalgic this year?

We went back to Manoa for the first time in a long, long time. I was there fairly early on this season and have been filming there quite a bit, but we hadn't been there for about two years. It's where the cages were, so that was significant. It was a feeling like I had lived a year there and it was my home away from home for a while.

For some reason that cage time was very significant for me. I can't speak for Josh [Holloway], but I think it was for him as well, because both of us came to the show relatively green. We were really trying hard to find our legs on the show. With our flashbacks, suddenly we were expected to know what to do and do it a lot! So I felt like that year [season three] we got a lot of screen time and a lot of dedicated writing. We got lots of beautiful, juicy, meaningful work to play with. Because it was just Josh and I over and over again, we started to have the faith in each other to be able to try new things, take risks, and learn. We both felt we grew and learned a ton in those early six months of season three, doing all the cage work. Now it holds this very precious place [in my heart], and when I go back there, I have this feeling of landmarking – when I started to get my legs as an actor. I was more confident and it didn't stress me out as much thinking I was going to lose my job [*smiles*].

Have you found some of the big storylines in this final season surprising this late in the game?

I feel like they have been foreshadowing them enough that it's about what I would have expected. I am very interested in quantum physics and it's something I incorporate into my faith. This show is funny, because it's faith versus science, but I feel they are very much interlinked. I have been watching all these hints they've dropped for so long about quantum physics, and then overtly talking about it, that I feel like a lot of the big mythological ideas are not a surprise. I always knew with the Jacob stuff that because Jack was such a central figure, and his big theme is

BACK FROM THE DEAD

EVANGELINE LILLY talks about the 'returns' in season six...

"Interestingly enough, pretty much every main character who has died on the show has very little connection to Kate. Probably the most connected to Kate is Charlie, and that's a stretch. Ironically, I am not in any of the scenes with those that have returned, so I haven't seen any of them on set. But I am really, *really* happy they brought Liz [Mitchell] back because she became my best friend on the show and I was really upset when they killed off Juliet."

"I like the idea that Kate represents to the world what it means to blossom from a girl into a woman, and how wrought and layered that can be..."

leadership, they had to be driving to a certain point where some kind of leadership on the island had to be accounted for. So none of those things surprised me, but I was excited about the notion of going back to that flight 815 in the flash-sideways, landing, and then playing Kate with all these people as strangers again. I love reinventing Kate and they have allowed me to do it over and over, which I bless the writers for, because it is so much fun.

After six seasons that evolved into an amazing, unexpected journey, in the end, how do you want Kate to be remembered?

I guess I like the idea that Kate represents to the world what it means to blossom from a girl into a woman, and how wrought and layered that can be. And, hopefully, how beautiful it can be to see a woman in full bloom, as opposed to a girl struggling to figure it all out. I think there is this unfortunate bend in our culture towards youth being so glamorous and so desirable. But I think if you look at Kate's arc and her journey, she is much more beautiful and has more to contribute as a woman who is secure in herself and her priorities, than as a confused girl trying to figure out who the hell she is and what that means.

I don't subscribe to the notion that youth is more desirable. I really think that women and men don't come into themselves or are their most attractive until they are in their 40s and 50s. That is when people strike me as attractive, as they wander about the world with such confidence, poise, maturity, and wisdom that none of us in our younger years possess. I hope [the show] helps break the veneer. When we first aired, Kate was touted as this strong woman when it was actually false strength. Hopefully what people have learned is that the veneer of strength is not to be aspired to, but the true root of strength is in being who you are – confidence, joy, and pride within yourself.

Welcome Back To FLIGHT 815

The flash-sideways of season six became the hottest water-cooler moment since… the flashbacks, and the flash-forwards before that. With revealing photos, thanks to **MARIO PEREZ**, let's go back on board the *other* 815…

Compiled by Paul Terry

TOP: The props department begin to dress the Hawaiian Airlines prop plane, transforming it seemlessly into Oceanic Air's flight 815.

ABOVE: An empty plane, ready to be filled by the *Lost* cast and the shooting crew for the final season.

RIGHT: A stunning black & white photograph capturing the scene when Jack saves Charlie's life.

TOP: Yet more logos and details are added to the interior to sell the Oceanic ownership for the scene.

ABOVE: And here, we, go: cast and crew for *LA X*'s flight 815 flash-sideways scenes prepare to go for a take.

ONE OF US

Like so many of the Others, Dr. Juliet Burke seemed more than a little sinister on first appearances. However, Juliet more than proved her worth. When she died at the top of season six, in one of the most emotional deaths yet, Sawyer and *Lost* fans were devastated. Here we look back at her most pivotal moments and bid farewell to the fantastic Dr. Burke...

Words: Zoe Hedges

PRAYERS ANSWERED BY MITTELOS BIOSCIENCE

***Not in Portland* (SEASON 3, EPISODE 7)**

Before she'd ever heard of Benjamin Linus or the Dharma Initative, Juliet was a fertility doctor in Miami. Her boss was a controlling, manipulative man called Edmund Burke – he was also her ex-husband.

One evening, Juliet accidentally happens upon Edmund and a colleague, Sherry, 'together' in the lab. Edmund introduces Juliet to Sherry with no hint of embarrassment or shame. He then tells her to go home and to turn the lights off as she goes. This experience must be excruciating for Juliet, but Edmund seems to hold something over Juliet as she does as he asks. Then when Juliet goes to a job interview at Mittelos Bioscience, she's interviewed by Richard Alpert. Alpert offers her the chance to work at Mittelos with as much funding and freedom as she needs. Juliet breaks down and says she can't, as her husband will never let her go, and unless something happens like he's run over by a bus, she's stuck. She excuses herself and leaves.

Shortly after this meeting Edmund *is* run over by a bus right in front of Juliet. When she goes to the morgue to identify her ex-husband, Richard Alpert and Ethan Rom are there. Richard again asks her to come and work for him, and Juliet asks if she can bring her sister. Richard says this might be difficult because where she'd be relocated to isn't exactly in Portland. And so it begins...

VITAL STATS

Name: Dr. Juliet Burke

Played by: Elizabeth Mitchell

First seen: *A Tale of Two Cities*

Death: *LA X (Pt. 2)*

Episode Count: 47

Significant Others: Edmund Burke (ex-husband), Goodwin Stanhope (ex-lover), James Ford (boyfriend)

Profession: Fertility doctor

SISTER ACT

Not in Portland (SEASON 3, EPISODE 7)

One of the most significant and important relationships Juliet has is the one with her sister, Rachel. Before Juliet came to the island, we see that Rachel is infertile after undergoing intense chemotherapy for cancer.

Juliet is secretly trying to help her sister get pregnant by using cutting edge, experimental fertility treatments on her. As Juliet confides in her sibling about how she feels like a failure, Rachel tells her that she's not a failure as Rachel's fallen pregnant. In a touching scene, the sisters embrace in a moment full of hope and happiness.

It is this moment that gives Juliet the strength to confront Edmund and tell him she won't share credit with him for Rachel's success and nor will she allow any testing on her sister. It's clear that while Juliet might be a push over, but she won't let anyone mess with her sister. As Juliet later bids goodbye to her sister before she goes to the island, Juliet says to Rachel that she will be back to see the baby born...

Clearly Juliet only ever intended to stay six months and always wanted to see her sister give birth to the child they worked so hard together for.

SWITCHING SIDES

Not in Portland (SEASON 3, EPISODE 7)

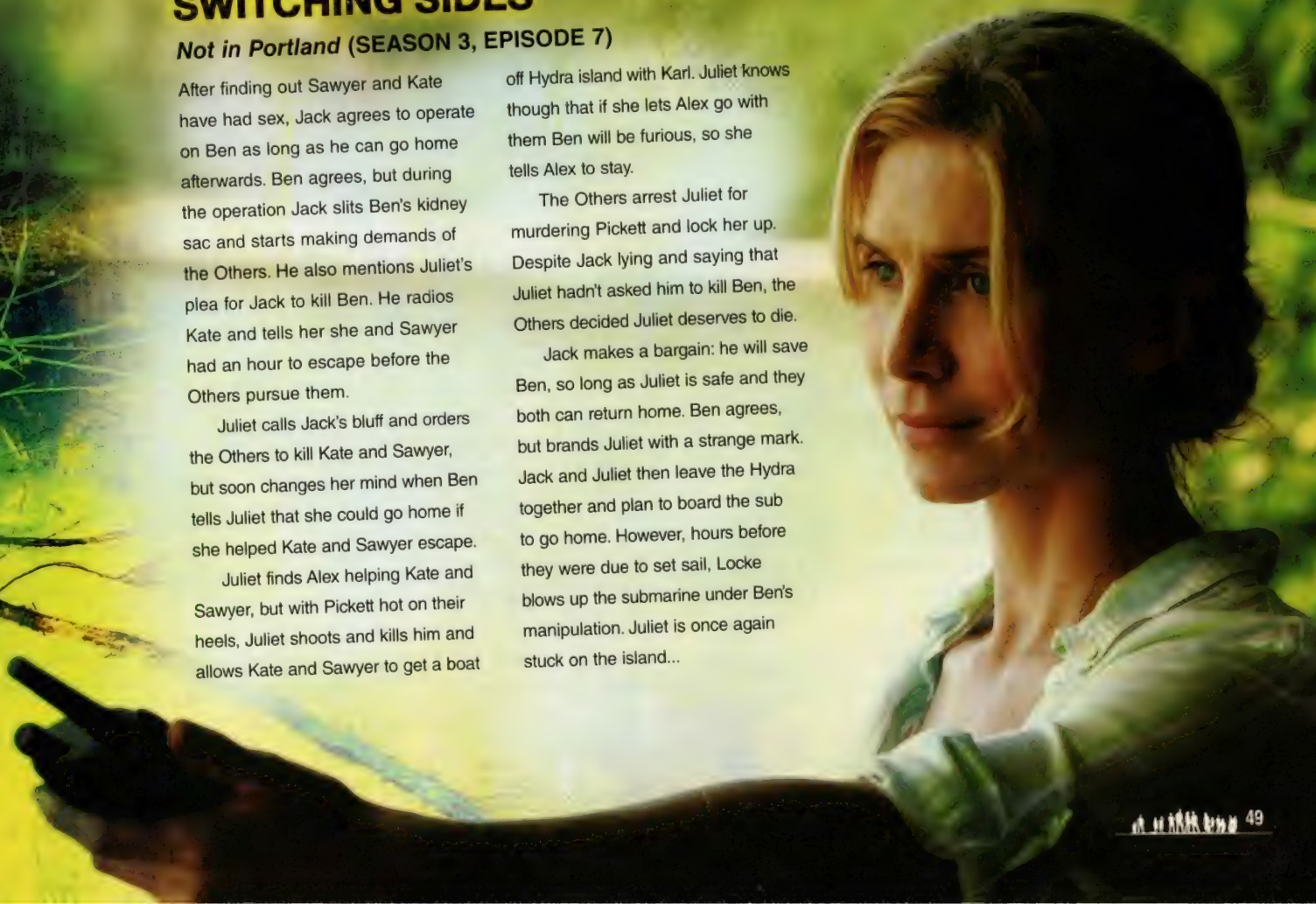
After finding out Sawyer and Kate have had sex, Jack agrees to operate on Ben as long as he can go home afterwards. Ben agrees, but during the operation Jack slits Ben's kidney sac and starts making demands of the Others. He also mentions Juliet's plea for Jack to kill Ben. He radios Kate and tells her she and Sawyer had an hour to escape before the Others pursue them.

Juliet calls Jack's bluff and orders the Others to kill Kate and Sawyer, but soon changes her mind when Ben tells Juliet that she could go home if she helped Kate and Sawyer escape.

Juliet finds Alex helping Kate and Sawyer, but with Pickett hot on their heels, Juliet shoots and kills him and allows Kate and Sawyer to get a boat off Hydra island with Karl. Juliet knows though that if she lets Alex go with them Ben will be furious, so she tells Alex to stay.

The Others arrest Juliet for murdering Pickett and lock her up. Despite Jack lying and saying that Juliet hadn't asked him to kill Ben, the Others decided Juliet deserves to die.

Jack makes a bargain: he will save Ben, so long as Juliet is safe and they both can return home. Ben agrees, but brands Juliet with a strange mark. Jack and Juliet then leave the Hydra together and plan to board the sub to go home. However, hours before they were due to set sail, Locke blows up the submarine under Ben's manipulation. Juliet is once again stuck on the island...



STOCKHOLM SYNDROME

Every Man for Himself
(SEASON 3, EPISODE 4)

When Jack, Kate, and Sawyer are held by the Others, Juliet is tasked with interrogating Jack. She shows a steelier side of her personality, manipulating Jack and holding a gun to Kate's head. However, Juliet and Jack begin to form a close relationship during his interrogations. She releases Jack at one point in order to help Colleen Picket, who had been shot. It was during this that Jack sees Ben's x-rays and he asks Juliet if he had been brought there to perform surgery on someone.

Later, Juliet plays Jack a videotape and covertly asked him to "accidentally" kill Ben during surgery, hinting at dissent among the Others. While the tape plays, Juliet sang Ben's praises to Jack, knowing that Ben was observing what she was doing, but that the screen was out of Ben's view.

KATE: "Of course he wanted me to come back, why wouldn't he want me to come back for him?"
JULIET: "Because you broke his heart, Kate. There are cameras on the cages where you were being kept..."

BEN: "Why? You're asking me why? After everything I did to get you here, after everything I've done to keep you here, how can you possibly not understand... that you're mine?"

A HEROINE IS BORN

Through the Looking Glass (Pt. 1)
(SEASON 3, EPISODE 22)

Jack and Juliet tell the rest of the camp of their plan to blow up the Others with dynamite when they come for the pregnant women. Juliet also tells Sayid that the Others are blocking transmissions from the island using the Looking Glass station. With this information they are able to unblock the signal, message the boat, and foil the Others' attack. This is all thanks to Juliet stepping up to the plate and taking a stand against Ben's meglomania.

OUT OF THE FRYING PAN...

***One of Us* (SEASON 3, EPISODE 16)**

Juliet left one domineering man in Miami and found another on the island in the shape of Benjamin Linus. It seemed Ben quickly fell for the fertility doctor and considered her his property. He was annoyed to discover she was having an affair with Goodwin and consequently sent him off to his death.

Soon after, Ben takes Juliet to the Flame. Once there, he shows her a verified live feed of her sister with her hair having grown back, playing with Julian – Rachel's son.

Juliet breaks down and begs to go home. Ben cuts the feed and tells her she can't go home until her research is finished and that there are pregnant women on the crashed Oceanic flight.

LOVE IN THE TIME OF DHARMA

THE SEASON 5 SAGA

After experiencing various eras on the island thanks to time flashes, Juliet, Sawyer, Jin, Miles, and Hurley ended up in 1974. The Dharma Initiative tell Juliet and Sawyer they can return to the mainland, which excites her, but Sawyer talks her out of it, asking for two weeks to locate the rest of their people...

Three years later we see Juliet working as a mechanic for Dharma and helping Amy give birth – her first successful delivery on the island. It is clear that Juliet and Sawyer have built a life together on the island and enjoy a solid, loving relationship. This is a beautiful thing to see – Sawyer, the prickly con man in love with the kind yet oft taken for granted Juliet. So when Kate, Jack, Hurley, and Sayid show up, Juliet is concerned that they will destroy their life within Dharma.

And so it came to pass – Phil discovers their secret identities and Juliet and Sawyer are rounded up. They both receive a serious beating from Radzinsky, despite both of them trying to convince him that they came in peace.

They eventually manage to get the Dharma folk to agree to let them get on a sub back home, and it seems Juliet and James are getting their happy ending.

That is until Kate shows up with a plan to get off the sub and stop Jack blowing up the H-bomb. As Juliet and Sawyer agree to help, they kiss goodbye to their happy-ever-after...

TRUE HEROICS

The Incident (Pts. 1 & 2), & LA X (Pts. 1 & 2)
(SEASON 5, EPISODES 16 & 17, SEASON 6, EPISODES 1 & 2)

After seeing Jack and Sawyer fighting passionately, Juliet changes her mind about leaving with Sawyer. She explains to him she wants to reset the future, because if she never meets him, she never has to go through the pain of losing him.

The H-bomb is thrown in the shaft at the construction site of the Swan, but it fails to detonate. Juliet gets horrifically dragged down into the hole by a chain that gets caught around her. The electromagnetic pulse pulls her in and out of Sawyer's grasp. Once at the bottom, Juliet hits the bomb with a rock and a white flash occurs.

Sawyer and his friends find themselves back in 2007, with Juliet buried deep underneath the imploded Swan hatch debris. After getting to her, Juliet dies in Sawyers arms. †

"I have to tell you something. It's really, really important..."

OTHER MOMENTS

Here's some more poignant Juliet sequences we fondly remember...

• During a flashback we see her parents telling her and her sister, Rachel, that they are getting a divorce. While Rachel reacts angrily, Juliet seems relatively calm. That is until her parents explained that they were still in love, but their relationship just wasn't working. This concept is unfathomable to the young Juliet. Juliet's mother tells Juliet that she will understand when she's older, but Juliet retorts that she doesn't want to understand. (*The Incident*)

• Ben told Juliet that Rachel's cancer had returned and she would die within a few months. Ben says to Juliet that he will cure Rachel if Juliet promises to stay on the island, claiming that Jacob will take care of her sister. (*One of Us*)

• Juliet hesitates when Alpert tells her she has to take tranquilizers before her journey to the island. Alpert reassures her that they picked her because she has a unique gift. Reassured, Juliet downs the laced orange juice. (*One of Us*)

• Ben took Juliet to see Goodwin's corpse. Juliet asks Ben why he sent Goodwin to his death, and Ben reveals he didn't appreciate her affair, as he considered Juliet "his". (*The Other Woman*)

• Juliet told Ben that Walt was dangerous. When Ben dismissed Juliet's claims, she took him to see what Walt had done – a group of birds lay dead on the floor. *(Room 23)*

• During an argument with Kate, Juliet tells Kate that Jack saw her and Sawyer having sex in the cages and it broke Jack's heart. *(Left Behind)*

• Juliet helps Sun get a scan of her baby, showing she conceived on the island. Juliet is horrified, knowing that this means probable death for Sun but Sun is elated that the baby is Jin's. *(D.O.C.)*

• Sawyer plays the tape recording of Juliet, meant for Ben, to the group, detailing who might be worthy to kidnap. However, Jack explains Juliet already told him of Ben's plan and that she really had defected. *(The Man Behind the Curtain)*

• Jack and Juliet share a kiss when Juliet reveals to him that Ben thinks he owns her and this might have dire consequences for Jack. However, Juliet later tells Kate about the kiss, saying it only happened because Jack was trying to prove he wasn't in love with Kate. *(The Other Woman)*

• Juliet caused Jin and Sun to split for a time. Desperate to make Sun leave the island so she wouldn't die, she told Jin about Sun's affair. She realized her goal however, as Sun did leave the island and survive childbirth. *(Ji Yeon)*

SALVAGED

NEWLY-FOUND MERCHANDISE

Just when you thought you'd discovered all of the *Lost*-related items that could possibly be discovered, a whole new wealth of top-notch merchandise has been located. Feast your eyes on the next two pages of Dharma, island, and flash-sideways-related goodness…

Compiled by Paul Terry

We love this T-shirt: it's the Candidates in 'numerical' order. Brilliant!

It's Richard Alpert in Bobblehead mode! And just what is that written by his feet...?

Daniel Faraday, what a clever guy. Add some intellect to your desk this Bobblehead...

In the sideways, you can enjoy Hurley's Outback delights. From the ABC store, get this poster...

Drive Shaft fans are in for a treat at the ABC store! You can get this replica DS ring...

...plus, some fantastic T-shirts like this simple but striking red one...

...or this kick-ass skulls & wings style one. Altogether now, "You all everybody!"

The *Lost* Bobblehead takeover also includes Dr. Pierre Change with one of his many monikers...

Celebrating the flash-sideways, it's the successful Hurley in Mr. Cluck's garb...

One of the most iconic moments is captured as a Bobblehead for your desk. Smile, Locke...

We love this Mr. Cluck's metallic sign – perfect to add some *Lost* to your kitchen...

Good ol' Benjamin Linus is a great teacher. Now you can own his ace 'Ben' mug...

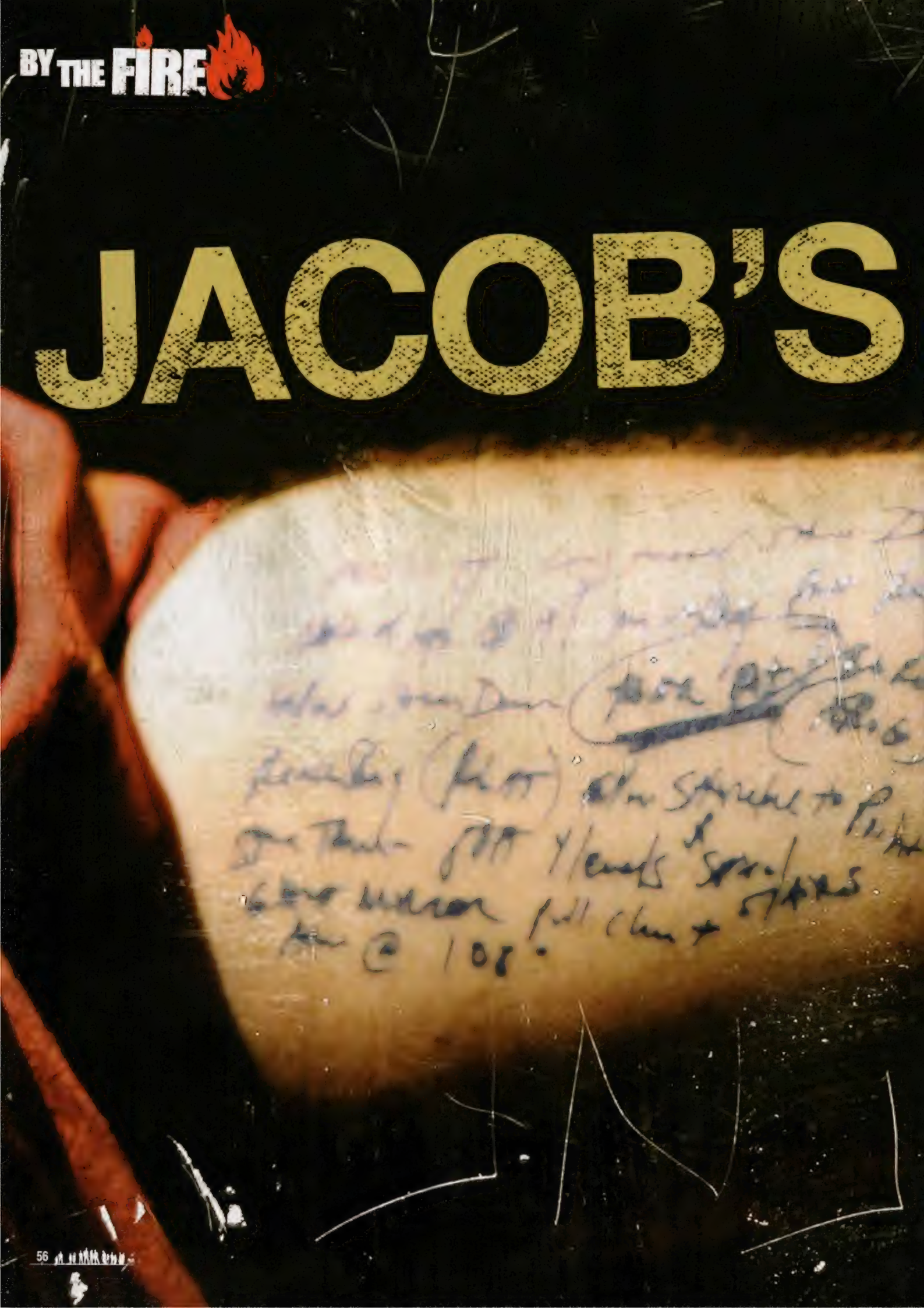
There are loads of cool Dharma items in the ABC online store, like this classic logo...

Still swatting up at the *Lost* University? Well done! Now relax with this superb LU hoodie...

...and then you can make yourself a nice cup of coffee in this great LU mug...

There are loads more *Lost* items, like this Oceanic T-shirt over at the ABC online store, so have a click around there today: http://abctvstore.seenon.com/

JACOB'S



Who could ever have thought that being able to talk to the dead would pay off so well for Hurley…? With the island's protector dead, it's been left to Hugo Reyes to translate his beyond-the-grave wishes for his fellow 'candidates'. **JORGE GARCIA** explains why he's loved Hurley being the voice of the audience, and the man who can help Jacob get the job done…

Words: Tara Bennett

COMPANION

"It's really exciting thinking about how the end of this show is going to be kind of an event. Events are things we grew up with and it's exciting to be on the other side of it..."

Season six has certainly dropped some unexpected twists into the *Lost* mythology, especially with the flash-sideways. What were your thoughts when you discovered they were a big part of the narrative?

Jorge Garcia: It definitely adds to confusion with this being the answer season. I'm still waiting for it to pay off. [I'm wondering] at what point is all this going to come to a head. I feel like there should be a moment where the timelines merge and that would be exciting. I think that's what I'm waiting for.

There's a lot of ambiguity surrounding the flash-sideways causing a lot of fan speculation. Are you guilty of that too?

Yeah, there are some things that are hints that are exciting, like the scene in the plane with Sawyer telling Hurley that he might not want to tell people that he'd won a million dollars. I thought it could be a kind of Road Runner and Wile E. Coyote thing, because Hurley is really the luckiest guy in the world and Sawyer's cons could somehow backfire on him. I thought it could be a great source of entertainment. Beyond that, I just wait to see what happens.

"I love that Hurley was the voice of the people from the start. He was the guy who asked if the thing in the woods knocking the trees down was a dinosaur."

A huge responsibility for Hurley this year is being a conduit to Jacob...

Yeah it's a whole Luke Skywalker/Ben Kenobi thing, which is great because it's definitely right up Hurley's alley. It works for him as far as setting him in motion and having these things where he says, "Look, I just know this is what has to be done." He's committed to Jacob's agenda pretty much wholeheartedly.

It's also fitting because Hurley has always sort of served as an interpreter of the crazy for the viewing audience too...

Yeah, I do think that's still part of Hurley's job in a sense. I still feel like it's something that will continue to happen. Hurley has this quality of being

THE LIGHTHOUSE RULES

JORGE GARCIA explains why he enjoys *Lost*'s epic sets...

"Going to the lighthouse was huge. I like going to the studio and seeing the sets they are building. There are a lot of sets I don't get to play in, like really cool *Indiana Jones* ones, which I haven't been in until this season. Like the big pendulum room, I remember going down there and checking it out. I was hoping to get to work in one of those sets so [the Lighthouse] with all the numbers and the names going around it was pretty cool."

able to simplify things and he's really the best person to deliver that kind of stuff because he will deliver it at a level that will reach the most people.

Like the season five conversation where you summed up the whole show to your mom, Carmen Reyes?
Yeah, it was four seasons of the show in one monologue [*laughs*].

Have you enjoyed being the touchstone for the audience?
I love that Hurley was the voice of the people from the start. He was the guy who asked if the thing in the woods knocking the trees down was a dinosaur. I liked that he had that role. Also having moments where Hurley would be the person in the scene where the audience could take a moment and catch their breath from all the intensity.

Shooting episodes this year, has it hit you it's almost over?
Yeah. When we shot *Lighthouse* that was the same cliff where I kissed Libby. I hadn't been there in three years. I was just sitting there going "Wow." We put our chairs down and there was no shade whatsoever. We tried to find the exact spot on the cliff. Right now we are having a lot of fun and just enjoying each other's company a lot. We are appreciating everything. The sadness is approaching. I keep all my scripts in these big binders and when I got to script nine, I switched to the last binder. And now I'm walking around my house going how am I going to pack them?

What has it meant to you as an actor to be able to play this role?
Playing this part has allowed me to do so much and show so many sides of the actor I am, way beyond anything I could have imagined from the pilot. In the pilot I read I was going to run from an exploding plane wing. I was like "Holy!" I had never done any action-adventure stuff, and then playing a romantic hero and the Greek tragedy and the funny scenes...

Every season the characters shift around so there are new, or old, dynamics explored. What's been particularly interesting for you this year?
It's been nice returning to early Jack stuff. There's

a lot this season that is very reminiscent of the first season in many ways and there's a lot of callbacks to moments we shared. Since the creation of the Oceanic Six there has been a broken relationship between Jack and Hurley. We don't have all the information about what transpired between them so having them come together again and having moments where they deal with their falling out has been fun and exciting to come back to. One of my most magical scenes shooting the show was the scene when Jack comes to visit Hurley at the mental institution and he's really lost it. He's just sitting there staring at the wall. A lot of things worked amazingly in that show. On top of it something about the air in the room made my eyes water so it was just beautiful. I didn't have to work for it. I was like "if I don't blink I can start tears," so I did a deadpan delivery and started the tears. It came out great.

The endgame is coming fast and no one seems safe. Do you think Hurley's going to make it to the end?
I dunno. I just want to see where the story goes like everybody else. It's been great to survive this long. Michael Emerson [Ben Linus] said it best when he said all acting jobs are temporary. Granted, this has been the longest I've ever had, but for us, we know it's not going past this season no matter what. It will be interesting. I feel pretty confident right now. If I am going to die, I want it to be a good one.

Do you know how you want to watch the series finale?
I don't know. I'll have to see as it approaches. It would be cool if some of us were around to have a bottle open and toast the end of it all.

After the long commitment to the show here in Hawaii, do you see yourself doing TV again?
Oh yeah. It's interesting because just over these last six years so much has happened. Networks that you never thought would create original programming are. But it's a struggle. There is a lot of great television that is disappearing because they are losing timeslots to other things but at the same time there are surprise sources for good TV that are surfacing. It's going to depend on where the good stories are.

Have you thought about the legacy of the show at all?
Yeah. It's really exciting thinking about how the end of this show is going to be kind of an event. Events are things we grew up with and it's exciting to be on the other side of it. The show just came together at the right moment. When you look at the start and how it was a late pilot and then how they tried to put the cast together without really knowing what it was, it just worked.


Mr. CLUCK'S
CHICKEN SHACK
...and a location for love

Hearts melted all over the world when Hurley and Libby finally got to experience their perfect beach picnic in the flash-sideways realm of the final season. Thanks to some exclusive shots from *Lost* On-Set Photographer **MARIO PEREZ**, we can take all you romantics out there back to the place where love at first sight blossomed…

Compiled by Paul Terry

TOP: The iconic Mr. Cluck's van in all its orange glory...

ABOVE: Jorge Garcia (Hurley) and Henry Ian Cusick (Desmond) run through their important scene before going for a take...

RIGHT: A kiss is a great reminder of forgotten memories...

LEFT: *Lost*'s Hair & Makeup team add the final touches to Cynthia Watros, so she's ready to shoot her Libby and Hurley scenes...

BELOW: A kiss is most certainly on the cards...

LEFT: Cast and crew take a break before filming the all-important beach date conversation between Hurley and Libby...

Black Box

Oceanic 815 Flight Recorder

"YOU'LL BE PERFECTLY FINE..."

Seriously, brother, there's no way we were going to leave this sequence out of this edition of *Lost Magazine*. Make yourself a drink, put your feet up, relax, and go back to ***HAPPILY EVER AFTER*** – written by **DAMON LINDELOF** and **CARLTON CUSE** and directed by **JACK BENDER** – and feel for Desmond all over again...

Compiled by Paul Terry

EXT. HYDRA STATION - WOOD SHED - NIGHT

In the harsh ARC LIGHT from the PORTABLE LIGHT STAND several of Widmore's men carry the DEAD BODY of Simmons out of the shed on a stretcher. As they pass by Widmore, he says --

WIDMORE
Stop.

They halt there so that Widmore can pull down the SHEET and SEE Simmons' CHARRED DEAD FACE. He looks like he got hit by LIGHTNING. Widmore purses his lips, takes a beat, then throws the sheet back over him --

WIDMORE (CONT'D)
You can take him now. Thank you.

They carry the corpse off as Widmore turns to the Goons holding Desmond --

WIDMORE (CONT'D)
Put him inside.

ON DESMOND... suddenly putting two and two together -- FIGHTING NOW to hold his ground as he is DRAGGED UP to the doorway where Widmore stands.

DESMOND
What the hell are you doing?!!?

WIDMORE
I know how this looks, Desmond -- but if everything I've been told about you is true, this will be over in less than ten seconds and you'll be completely fine.

Wait. "Everything he's been TOLD?" But Desmond has no time to question it as he's wrestled closer to the door frame. And oddly enough, right before the Goons throw him inside --

GOON #1
You don't have any metal on you, do you? Keys? Change?

WIDMORE
Of course he doesn't, you idiot. Just put him in.

Desmond FIGHTS... but WHOOMPH -- one of the guards SLAMS his STOMACH -- KNOCKS THE WIND OUT OF HIM -- pulling Desmond --

INT. WOOD SHED - CONTINUOUS

INTO THE SHACK as he gasps for breath. They FORCE him down and strap him into the WOODEN CHAIR (beside the blackened spot that was Simmons) as Widmore stands in the doorway --

WIDMORE
I hate to resort to forcing this upon you, Desmond -- but once it's over, I'm going to ask you to make a sacrifice. And I hope for all our sakes, you'll help me.

ON DESMOND. Is this guy KIDDING? He GASPS

DESMOND
"Sacrifice?" What do you bloody know about sacrifice?

ON WIDMORE as he approaches Desmond. And we see actual SINCERITY. Pain. As --

WIDMORE
My son died here. For the good of this island. Your wife -- my own daughter -- hates me. And I've never even met my grandson.

He reaches Desmond. Leans down. Eye to eye --

WIDMORE (CONT'D)
But if you won't help me, Desmond. All of it will be for nothing.
(beat; quietly)
Because Penny. Your son. And everyone else will be gone forever.

ON DESMOND. Not sure what to make of that at all as Widmore turns. And WALKS OUT. And as the Goons FOLLOW, SLAMMING THE DOOR BEHIND THEM, we SMASH CUT --

INT. GENERATOR ROOM - NIGHT

BACK ON THE MONITORS, Zoe watches as Desmond wrestles against the chair and walks it toward the wall. We WHIP AROUND TO FIND --

JIN
What are you doing? You saw what just happened! You'll kill him.

Black Box

Oceanic 815 Flight Recorder

ZOE
Hume is different.
(then; not so sure)
Supposedly.

Giacchino THUMPS as Widmore STRIDES IN, all business --

WIDMORE
All right. Turn it on.

But Jin gets right in his FACE --

JIN
No. Stop this. If you want me to help you with whatever you're doing here, you need to explain wh--

Widmore CUTS HIM OFF -- points Desmond on the MONITORS --

WIDMORE
-- That man is the only person I'm aware of in the world who has survived a catastrophic electromagnetic event.
(back to Jin; pointed)
I need to be sure that he can do it again or we all die.

ON JIN. And what can he say to that? But even if he protested, he's HEAVILY OUTNUMBERED BY GUYS WITH GUNS. And so, he CHILLS as Widmore turns back to Zoe --

WIDMORE (CONT'D)
Turn it on.

And on that portentous note, Seamus wears a look of reluctance but follows Widmore's command. HE FIRES UP THE GENERATOR. And now we start an INTERCUT:

INT. WOOD SHED - INTERCUT

ON DESMOND BANGING the chair on the wall as a WHINING SOUND FROM THE SOLENOIDS HE TOPPLES over, the chair BREAKING -- he now PULLS HIMSELF FREE -- CHARGES FOR THE DOOR -- STARTS TO SLAM ON IT --

DESMOND
LET ME OUT OF HERE!!!!

Just what has he got himself INTO? Angstrom bounces in his cage! Widmore is utterly focused on the MONITORS --

WIDMORE
Do we have full power?

SEAMUS
(reluctant)
Yeah. But...

-- WIDMORE COMES OVER AND THROWS THE SWITCH HIMSELF!

INT. WOOD SHED - INTERCUT

And now WE'RE IN THE SHED WITH DESMOND AS HE SHAKES THE DOOR, BANGS ON IT, the SOLENOIDS CHARGING, SOUND RISING

DESMOND
DAMMIT YOU BASTARD! LET ME OUT!!!!

He's shouting as the **WHIIRRRRRRING** and ELECTRICAL **BUZZING** RISES until it is overwhelming. Desmond jumps as BOLTS OF ELECTRICITY ARC ACROSS THE ROOM -- now there is a RISING WHITE LIGHT, GROWING BRIGHTER AND BRIGHTER -- UNTIL **FSSZZZTZZOOOOM!!!!** -- DESMOND IS KNOCKED OFF HIS FEET -- AND THE FRAME IS WASHED WHITE!!

DEDICATED TO THE END

One of the most intriguing and beguiling characters to emerge later in the *Lost* saga, Ilana had to have a deep and meaningful connection to Jacob. **ZULEIKHA ROBINSON** took a break from the fast and furious final season shoot to discuss her favorite scenes, and of course, that jaw-dropping death scene…

Words: Tara Bennett

When you got the call to read for *Lost*, were you already watching or was the show a literal mystery for you?

Zuleikha Robinson: I think the reason why I didn't watch it was because all of my friends were obsessed and I didn't want to add another one of those shows to my life. But when I got the job, I started with the third season and moved on. It was actually a very good season to start with because it was a reset moment. At some point I would like to watch the first two, but I just know that when I start watching I won't be able stop!

Ilana wasn't your first call in to audition for *Lost* though was it...

No, I actually auditioned for another role from the year before [season four]. They took a little while [to decide], and I got another pilot [*New Amsterdam*] in New York, so I had to decline the offer. I was on the other show for 13 episodes and when I got back to my agent, I heard that they had another role they wanted me to play. I went in and met with the guys and played around with some accents because they wanted me to have an accent. It was really exciting because I didn't think I would be able to be part of this show.

What did they tell you about Ilana?

They told me a few little things about the type of person she was, but nothing else. I didn't know what she did otherwise. I knew nothing except she had a non-descript European accent in the middle of European and American. She was also very tough. It was interesting coming to work like that. On other jobs I've had a backstory, so on *Lost* I had to let everything go and trust I could do the job.

Your first episode as a bounty hunter out for Sayid in *He's Our You* was a really dynamic introduction to the show. How was that to shoot?

I think the first scene I did in season five with Sayid was where I had that really lovely bar scene. We get to talk a little bit and we actually have something in common. And even though it's my job, it's still quite nice because we are on the same level. And then of course it was fun afterwards because I got to take Sayid down – and no one has ever taken him down!

Did you create any sort of backstory to give Ilana some context or did that feel counterintuitive?

I feel like I was open to the whole process of how the show is shot, written, and made. If you put yourself in a rut by creating a story and then it completely shifts, I think it makes it harder as an actress to get to that point. I just worked with what I'd been given.

In season six, Ilana is revealed as Jacob's emissary and a protector of the candidates. One of our favorite scenes was the *Dr. Linus* standoff with Ben and Ilana in the woods before he breaks down and then you accept him into your group. How did that shoot go for you?

That *Dr. Linus* scene was really special. We had a really long day of running through the jungle. We were both really exhausted and spent. It was beautiful to have that slow moment afterwards. Michael Emerson

"I got to take Sayid down – and no one has ever taken him down!"

is just such a wonderfully dynamic actor. It was really lovely to have that moment with him.

Like so many, Ilana's time on the island is short, but your character's death is really abrupt. Did you get a heads-up from the producers?
I definitely got a call and they explained everything to me before, thankfully. Damon and Carlton called me and let me know that I had to be the first one.

Did you expect it to go down so randomly and fast?
I know! That was probably hardest thing to digest. I was like, "Really? That's it – no heroic acts?" They said no, as they thought it would be interesting to have it in the middle of talking. But the great and unexpected thing was being in the following episode in the flash-sideways. That was really nice because it softened the blow of going quick and fast.

What did Ilana's flash-sideways life as a lawyer who connects Jack and Claire Shephard after Christian's death explain to you about her?
It completely ties into everything Ilana has been doing on the island. There she is on the island, trying to protect everybody, and then in the flash-sideways, she is trying to piece everything together [with Claire and Jack]. It was a nice little tie-in.

Has your stint on *Lost* changed your life at all with all the attention focused on the end of the series?
My whole career I have had little touches here and there, where I get recognized by one or two people. But being back in Los Angeles, I have had some really strange experiences, especially when you are not used to thinking that way at all, and having a relatively long career. I was at a restaurant the other night with a girlfriend. When we walked out, all these flashes were in my face. I couldn't even tell what was going on because it was so dark outside. After my eyes adjusted I saw it was a paparazzi photographer and he wouldn't stop taking photographs of me. It was bizarre! It was so odd. *Lost* is definitely a phenomenon in that sense. I guess you don't have an idea of a concept of 20 million people watching you and so when you are out in the world and the world reacts differently to you, it's quite strange.

MORE ILANA

Curious about the Zuleikha Robinson's other roles? Check out these films and TV shows...

- *Fist Full of Love* (Short Film) (2009)
- *New Amsterdam* (TV Series) (2008)
- *Rome* (TV Series) (2007)
- *The Namesake* (Film) (2006)
- *The Merchant of Venice* (Film) (2004)
- *Hidalgo* (Film) (2004)
- *Slash* (Film) (2002)
- *The Lone Gunmen* (TV Series) (2001)

"That *Dr. Linus* scene was really special. We were both really exhausted and spent. Michael Emerson is just such a wonderfully dynamic actor..."

You were in Hawaii for the premiere where thousands of fans from all over the world showed up to meet you and the rest of the team. How was that?

Yeah that event was really, really exciting because of the fans. They were so genuinely excited to be there and be able to watch the show on a giant screen on the beach. It's different from LA, which is more seasoned with that thing. It's not as pure as it was in Hawaii.

Any regrets that we didn't get to know Ilana more before the end?

No. I'm glad it worked out that I got to be in it for a couple years. It would have been nice to be in it a little longer because everyone has been so fantastic and working in Hawaii has been such a blast. But all good things come to an end.

GREENER ON THE OTHER SIDE

Josh Holloway and Elizabeth Mitchell pulled off the incredible feat of topping their emotionally charged season five finale scene, with Sawyer and Juliet's final moments together in *LA X*. Part of the sequence required some greenscreen action – so that images could be superimposed behind the actors. We've revisited the tragic but beautiful scene with **ELIZABETH MITCHELL**, who talks us through her character's death...

Words: Tara Bennett

PREVIOUS PAGE: Cast and crew prepare for one of *LA X*'s many emotional Juliet and Sawyer scenes...

THIS SPREAD: It's not all blood, sweat, and tears – Josh Holloway (Sawyer) and Elizabeth Mitchell (Juliet) manage to find time to have fun between the intense shots...

When the season five finale script came through, revealing Juliet's death in *LA X*, actress Elizabeth Mitchell says discovering the surprising and dramatic scenes was tough for her and Sawyer actor Josh Holloway... "Everything was really sudden, so we were already a little heartbroken – both of us, all of us," Mitchell shares. "A lot of the other cast came in for that day. Jorge [Garcia] brought champagne. It was one of those things where we were all gathered together. Instead of it being awkward or whatever it was really wonderful and very easy to access everything."

HELL HATH NO FURY

Danielle Rousseau was a woman with huge amounts of steely determination and inner strength. She was an ally of the survivors with a heartbreaking story of her own. We take a look at her best moments…

Words: Zoe Hedges

FIRST IMPRESSIONS

Solitary (SEASON 1, EPISODE 9)

When Sayid is exploring the island in the first season, he comes across a cable on the beach. He follows it and ends up in a trap, set up by Rousseau. She suspects he is an Other (although at this point we don't know who or what the Others are) and takes him back to her den. She then restrains him and asks him where Alex is in a variety of languages. Sayid tells her he doesn't know what she's talking about, so she tortures him with electricity. Obviously Rousseau is not a woman to be messed with. We were left with lots of questions about her, and the quest to find who she was was going to be a five-season long adventure…

VITAL STATS

Name: Danielle Rousseau
Nationality: French
Profession: Scientist
First seen: *Solitary*
Last seen on the island: *Dead Is Dead*
Episode Count: 25
Offspring: Alex

OTHER INFO

Solitary (SEASON 1, EPISODE 9)

After a captive Sayid explains to Rousseau that he doesn't know Alex, as he crash-landed on the island recently, she begins to confide in him. When Sayid mentions a French lady's distress signal and how it had been transmitting for 16 years, she interrupts, genuinely amazed it's been that long since she recorded it. Seeming more than a little paranoid, she tells Sayid that "they" now control it.

Rousseau then takes Sayid into her confidence and shows him her most treasured item: a musical jewelry box. She explains her love, Robert, gave it to her, but it stopped playing music several years ago. Sayid says that he might be able to fix it for her if she loosened his restraints. Rousseau responds by injecting him with a rusty syringe and Sayid passes out.

When Sayid wakes, he finds he's moved and Rousseau explains he can now fix her music box from his location. Sayid bargains with her that he will fix her music box if she will tell him her name.

Rousseau tells him about how she was part of a science team who got marooned on the island after a fierce storm in the Pacific. She goes on to say that after two months her teammates got sick from a disease, which the Others carried. She says even though she's never seen an Other, she hears their whispers. Sayid manages to fix Rousseau's music box and turns to go. However, Rousseau tells him that she needs him and it's not safe for him in the jungle. Just then, a roaring sound is heard and Rousseau goes out to investigate. Sayid is worried it might be the monster, but she tells him there's no such thing as monsters. As she's out, Sayid gathers up her maps and diagrams and escapes.

MERCY KILLINGS

Solitary (SEASON 1, EPISODE 9)

After escaping, Sayid comes across Rousseau in the jungle. Rousseau tells Sayid how she killed her lover, which Sayid refuses to believe. She explains that she had to kill them because she didn't want them to carry whatever sickness they had off the island when they were rescued. Therefore she was forced to kill everyone who was close to her.

Rousseau tells Sayid that she cannot let him leave after all the years she's been alone. Sayid tells her that he knows that if you hold on to someone it will only make you more isolated and that the only way off the island is with his friends' help. He offers to let Rousseau join the survivors, but she declines. She tells him to watch his people very closely. He asks her who Alex is, and she says it was her child. As Sayid walks back to camp, he hears the whispers in the jungle.

"You have only three choices: run, hide... or die"

NUMBER THEORY

***Numbers* (SEASON 1, EPISODE 18)**

When Hurley finds the numbers scrawled on Rousseau's notes, he realizes something bad is up – they are the numbers that he thinks destroyed his life. He goes to his friends, who are with Rousseau in the jungle, and tells them the numbers are cursed. Rousseau agrees with Hurley, saying that they are what brought her to the island in the first place. This is the first moment of validation Hurley has for his theory, having been told he's mad by everyone else. In this moment of joy, Hurley hugs Rousseau.

THE BIG BANG

***Exodus (Pt. 1)* (SEASON 1, EPISODE 23)**

Rousseau warns the survivors that trouble is looming as there was a large pillar of smoke emanating from the Others' camp. She says she suspects that the Others are going to try to kidnap Aaron. She takes them to the Black Rock to retrieve dynamite, so they might blow open the hatch and hide inside. However, she returned to the beach camp and kidnapped Aaron herself, taking off across the island. When Charlie and Sayid catch up to her she explains that she was hoping she could trade Aaron for Alex as the whispers told her they wanted the boy...

Rousseau: "Jack. You care about him?"
Kate: "Yes."
Danielle Rousseau: "Imagine 16 years from now. You thought he was still alive. But in your heart you know that he wouldn't remember you. He wouldn't know you. He wouldn't even know that you ever cared about him.
I haven't asked your questions about my daughter, because I do not want to know the answers."

THE REUNION

***Left Behind & Through the Looking Glass (Pt. 1)* (SEASON 3, EPISODES 15 & 22)**

Rousseau is hidden in the jungle when she first keeps sight of her daughter. Alex is seen taking Locke to the submarine, unaware that Rousseau is watching them. Rousseau doesn't say anything and quickly leaves.

Later, however, Danielle is leading a group of survivors to the radio tower when she meets Alex again. Ben then cruelly and without much preamble tells Alex that Rousseau is her mother.

Soon after, Ben is worried for Alex's safety and asks her to take his daughter away. Rousseau punches Ben for calling Alex his daughter and doesn't do as he asks.

"There's no such thing as monsters."

A SUDDEN DEATH

***Meet Kevin Johnson* (SEASON 4, EPISODE 8)**

After Ben's release, he begs Alex, Karl and Rousseau to go to the Temple where they will be offered protection. Ben seems convinced that Alex would be killed if they stayed with Ben. Rousseau is suspicious but agrees to go. While taking a break from their long trek into the jungle, Rousseau's instincts tell her someone was approaching. Shortly afterwards the trio were ambushed and Rousseau and Karl are shot dead.

THE YOUNG ROUSSEAU

***The Little Prince, This Place is Death, & Dead is Dead* (SEASON 5, EPISODES 4, 5, & 12)**

During a series of time flashes, we eventually get Rousseau's back-story in season five. We see Rousseau's ship (although we don't know it's Rousseau as such at this point) three days away from Tahiti when it picks up a transmission, repeating the numbers. The ship changes direction and heads to the transmission, which is coming from the island. Soon after, the ship's instruments malfunction and a storm descends upon them. On November 17, Rousseau's ship runs aground on the island.

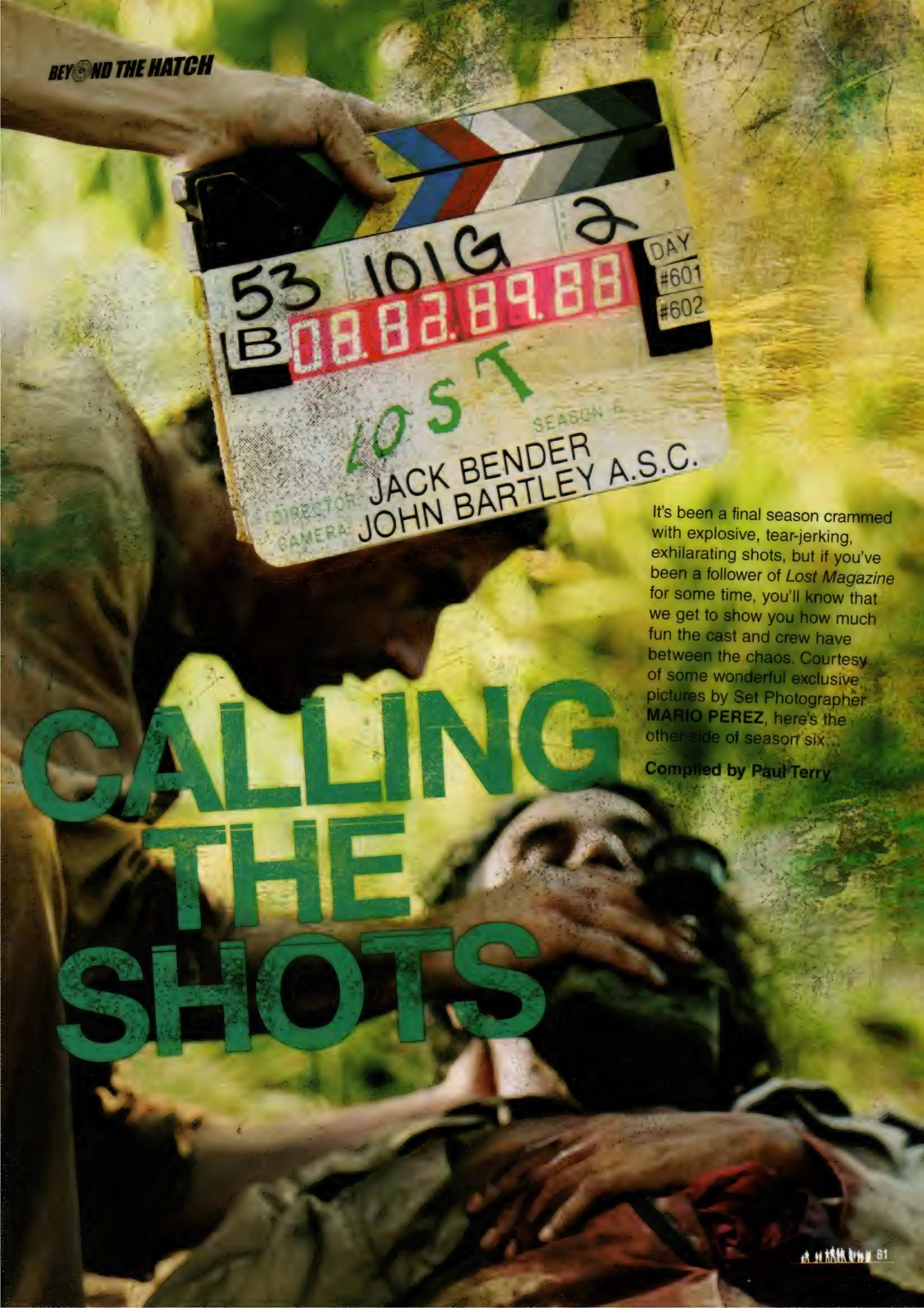
As the French team bails from the boat they find a man floating in the sea – it's Jin. They save Jin from the sea and set up camp on the beach. The next day they decide to find where the transmission is coming from, and go into the jungle. Before long, one of the French team – Nadine – is killed by the smoke monster, and it then grabs on to another, Montand, and pulls him into the ground. The others try to save him, but his arm is ripped from the socket and he is gone. They hear him inside the temple, so the French team, minus Rousseau, enter to find him...

The next we see of the French team is that two months later Rousseau has shot her friends Brennan and Lacombe. Rousseau said they came back from the Temple changed. We then see her shoot Robert dead.

In 1989, Rousseau is living on the beach with Alex. One night Ben arrives to kill Rousseau under Charles Widmore's orders, but Ben stops when he sees Alex. He decides to take Alex and let Rousseau live. He told Rousseau that if she ever heard the whispers she should run the other way.

OTHER GREAT ROUSSEAU MOMENTS...

- She finds an envelope on Sayid when she kidnaps him. Inside is a photo of Nadia with some writing on the back. Sayid tells her that it says "You will find me in the next life, if not in this one" (*Solitary*)
- Rousseau happens upon Claire in the jungle, who is disorientated and calling out for Ethan. She realizes Claire is in danger from the Others and tells her to be quiet. Claire scratches Rousseau but Rousseau determinedly knocks her out and carried her back to the beach camp where she knows Claire will be safe. (*Maternity Leave*)
- She captures Benjamin Linus in one of her traps and hands him over to the survivors. She suspected he was an Other, but Ben presented himself otherwise. (*One of Them*)
- When Claire is searching for answers about her kidnapping, Rousseau takes her to where she found Claire in the jungle. From there, Claire finds the Staff station where she was held. They don't find what they're looking for, but Claire realizes that Rousseau more than likely saved her life. She tells Rousseau the girl who helped her escape was probably her daughter, Alex. Danielle thanks Claire and then leaves. (*Maternity Leave*)
- Kate asks for Rousseau's help in finding the Others' camp. Rousseau asks why she should help Kate and Kate told her she's pretty sure that her daughter was the same Alex who helped her escape the Hydra. (*Tricia Tanaka is Dead*)
- Kate asks Rousseau why she doesn't ask any questions about Alex. Rousseau tells Kate that her daughter won't recognize her and she might not even like the person Alex is. (*Par Avion*)
- Danielle comes across Locke and Anthony Cooper at the Black Rock, but appears to be unconcerned with what the men are doing. She takes some dynamite and leaves. (*The Brig*)
- In a moment that shows just how affected she's become by the island, Rousseau tells Jack she will help him find rescue but won't be leaving the island herself, as it is now her home. (*Through the Looking Glass, Pt. 1*)
- Rousseau wrote a message on a map, which Sayid asked Shannon to help translate. After several frustrating attempts, Shannon realized they were the lyrics to 'Beyond the Sea.'



CALLING THE SHOTS

It's been a final season crammed with explosive, tear-jerking, exhilarating shots, but if you've been a follower of *Lost Magazine* for some time, you'll know that we get to show you how much fun the cast and crew have between the chaos. Courtesy of some wonderful exclusive pictures by Set Photographer **MARIO PEREZ**, here's the other side of season six...

Compiled by Paul Terry

LEFT: Nestor Carbonell (Richard Alpert), Zuleikha Robinson (Ilana), and Brad William Henke (Bram) enjoy the shores of Hawaii and an incredible sunset...

BELOW LEFT: Ken Leung may be intense as Miles, but here he proves he's got a cheeky side on set...

BELOW: Executive Producer/Director Jack Bender discusses Sayid's motivation for the next shot with Naveen Andrews...

ABOVE: Kate and Ethan never got along *this* well! Evangeline Lilly and William Mapother enjoy the lighter side of the *What Kate Does* shoot...

BELOW: Before she gets into 'bad-ass' Kate mode, Evangeline Lilly shares a joke with the crew...

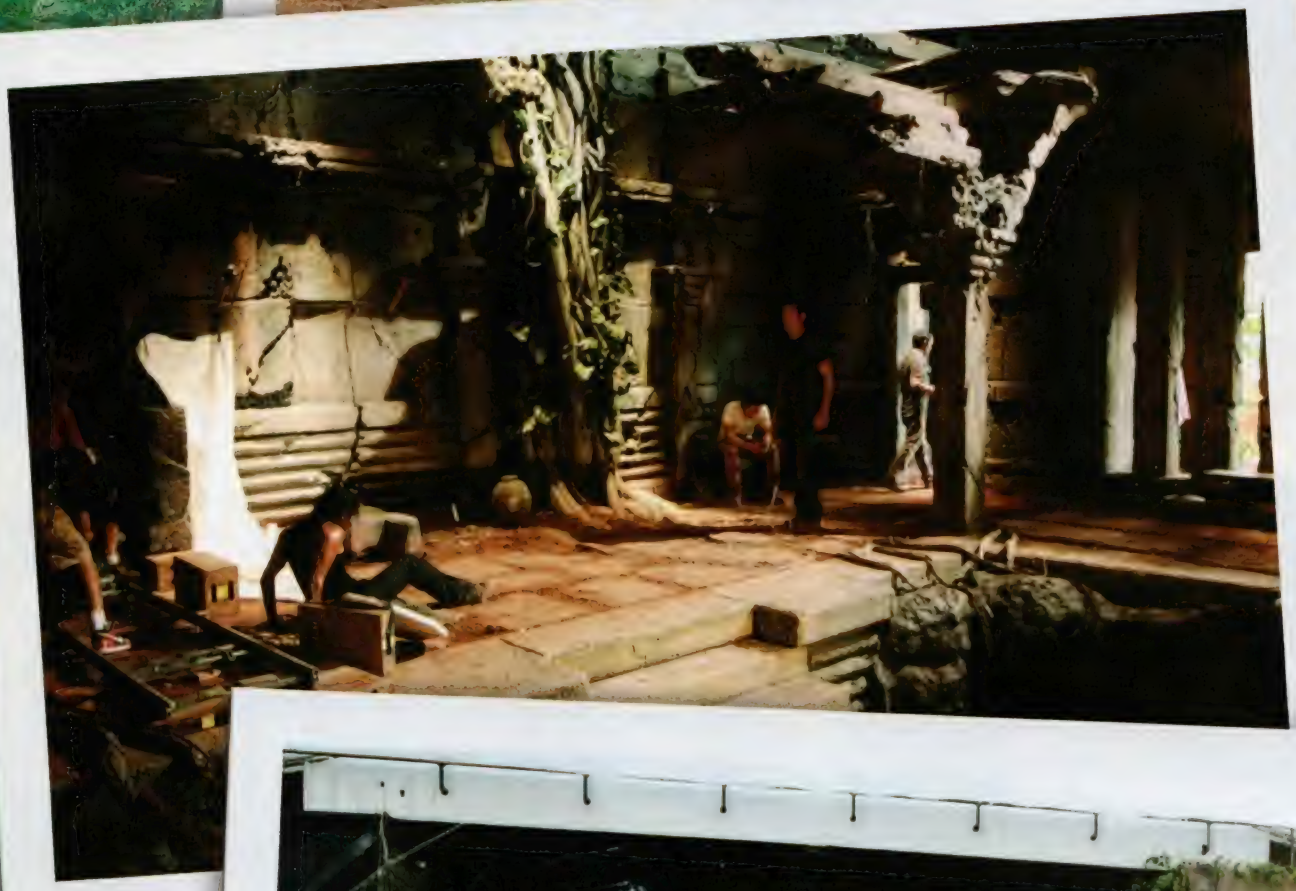
ABOVE: Emilie de Ravin (Claire) gets used to her pregnancy costume again for the intriguing flash sideways stories...

ABOVE: Matthew Fox (Jack) jokes with Naveen Andrews (Sayid) before shooting Sayid's resurrection scene with Jorge Garcia (Hurley) and Daniel Dae Kim (Jin)...

ABOVE: It's some of the Other kids, hanging out with Evangeline Lilly (Kate)...

ABOVE: Proof that, off camera, Josh Holloway definitely didn't stay in character as the troubled Sawyer during this Temple scene..

RIGHT: Tensions rise between our heroes and the Temple Others...



LEFT: Cast and crew have a walk-through of this moodily lit Temple interior scene...

RIGHT: On the outskirts of the frame, check out how much work goes into getting the shot just right...

ABOVE: Cast and crew battle the elements, including the wind, to get this beach scene perfect...

ABOVE: Kimberley Joseph (Cindy) breaks from shooting the exit of the Temple scene from *Sundown*...

BELOW: Daniel Dae Kim (Jin) enjoys some down time with Hiroyuki Sanada (Dogen)...

ABOVE: Executive Producer/Director Jack Bender takes Jorge Garcia through how this Hurley Temple scene should feel...

LEFT: Michael Emerson enjoys a good giggle before becoming the intense Benjamin Linus for the next scene...

ABOVE: *Lost* Director of Photography John S. Bartley (right) makes sure the scene is lit correctly, while Terry O'Quinn prepares for another mysterious Locke flash sideways...

ABOVE (L to R): Matthew Fox (Jack) and gifted young actor Dylan Minnette (David) on the location for one of *Lighthouse*'s flash sideways; Terry O'Quinn show just how strong Locke is; and Emilie de Ravin and Naveen Andrews prove that Claire and Sayid are the best of buddies...

BELOW: The dolly (camera) track gets repositioned for the next shot...

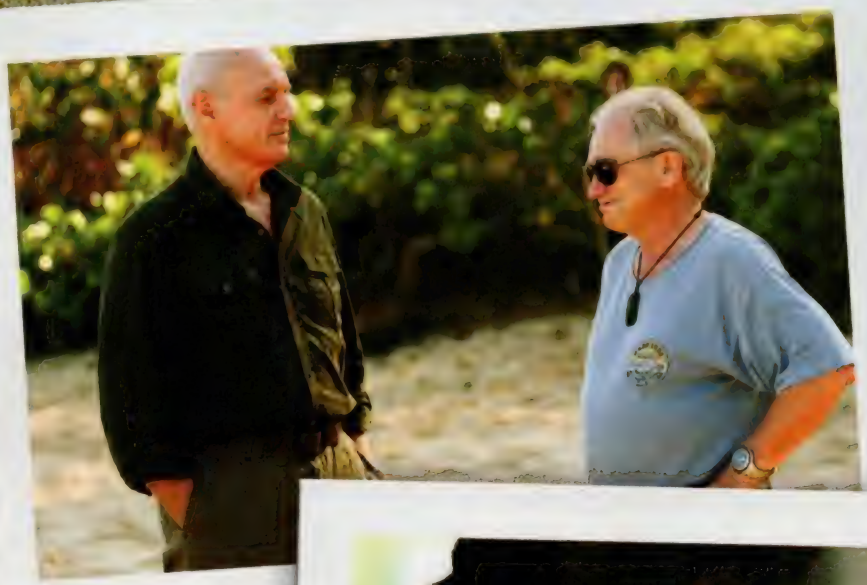
BELOW: Terry O'Quinn (Locke) is shown the point of the scene...

ABOVE (L to R): A steadicam is used to film Kate's poignant exit from the smoke monster-attacked Temple...

CLOCKWISE FROM TOP LEFT: Rebecca Mader returns as the gorgeous Charlotte; Evangeline Lilly shows that Kate really is in touch with nature; Josh Holloway shows Sawyer's lighter side; and Alan Dale enjoys *Happily Ever After*'s joyful Charles Widmore scenes...

LEFT: Terry O'Quinn (Locke) shows his acoustic guitar chops during a set up in the jungle...

ABOVE: Henry Ian Cusick positions himself for that all-important scene where Desmond wakes to find himself back on the island...



ABOVE: Alan Dale (Charles Widmore) hangs out with *Lost* Director of Photography John S. Bartley...

LEFT: And what a peaceful note to finish on, as Henry Ian Cusick relaxes between Desmond takes and enjoys some time with his ukele...

Black Box

Oceanic 815 Flight Recorder

"I AM VERY DISAPPOIN

To round off this Yearbook, we've decided to take you back to this very special moment in the first episode of the final season. Experience the tension all over again, and enjoy these exclusive script extracts from ***LA X***, written by **DAMON LINDELOF** and **CARLTON CUSE** and directed by **JACK BENDER**...

Compiled by Paul Terry

TED... IN ALL OF YOU..."

Black Box

Oceanic 815 Flight Recorder

EXT. BEACH - FOOT STATUE - DAY

THE SKY. And despite the sun shining down, we can still make out the DISTANT EXPLODING ROCKET. MILES AWAY. STREAMING RED TRAILS LIKE A GIANT FLARE GUN! No mistaking this for anything but a WARNING -- This is what we just saw blasting off from the TEMPLE as we TILT DOWN TO FIND:

Alpert. His brow knotted in WORRY. This MEANS something to him. And just like the rest of his day, it ain't GOOD AT ALL.

Suddenly, a COMMOTION around him -- the gathered OTHERS shouldering their RIFLES as Alpert turns back towards --

THE FOOT. And no wonder the Others are pointing their guns. Because Ben is exiting the foot again. But this time, HE'S NOT ALONE.

Here comes John Locke.

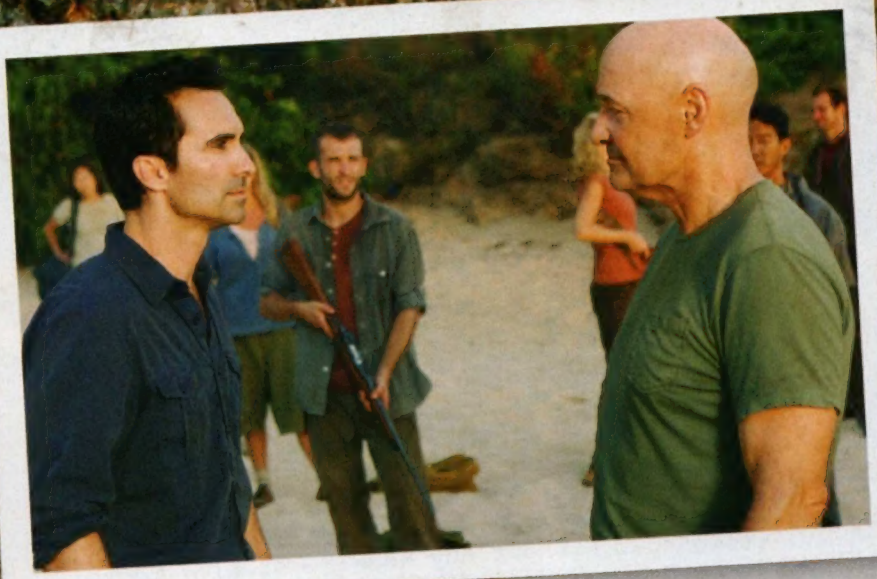
ON SUN AND LAPIDUS. To know Locke is dead and to SEE him walking towards them... Lapidus mutters...

LAPIDUS
I'm seein' it, but I'm still not believin' it.

And then we're back ON:

ALPERT. SHAKEN... NERVOUS... but turns to his people, fingers nervously poised on triggers

ALPERT
Don't shoot him.



Ilana AIMS HER GUN at him looks around for BRAM AND HIS TEAM -- waiting for them to emerge -- but they ain't coming out. And her NOT seeing them keeps her finger on the trigger but keeps her from pulling it.

But if Locke was worried about that, he doesn't show it. He strides RIGHT BY Ilana and the other ARMED OTHERS, ignoring their guns as he walks up to Alpert. Stops a foot away.

Ben melts back into the crowd... Whatever's about to happen, he doesn't want to be anywhere NEAR it. And now we play a nice, long NERVE-WRACKING beat as Alpert just looks at Locke. Confused. Curious. SCARED. Then. Locke finally speaks --

LOCKE
Hello, Richard.
(then; pointed)
Nice to see you out of those chains.

"Chains"? WHAT? And although we've got no idea what the hell that meant, Alpert sure DOES. He takes a step backwards, completely ROCKED --

Black Box

Oceanic 815 Flight Recorder

ALPERT

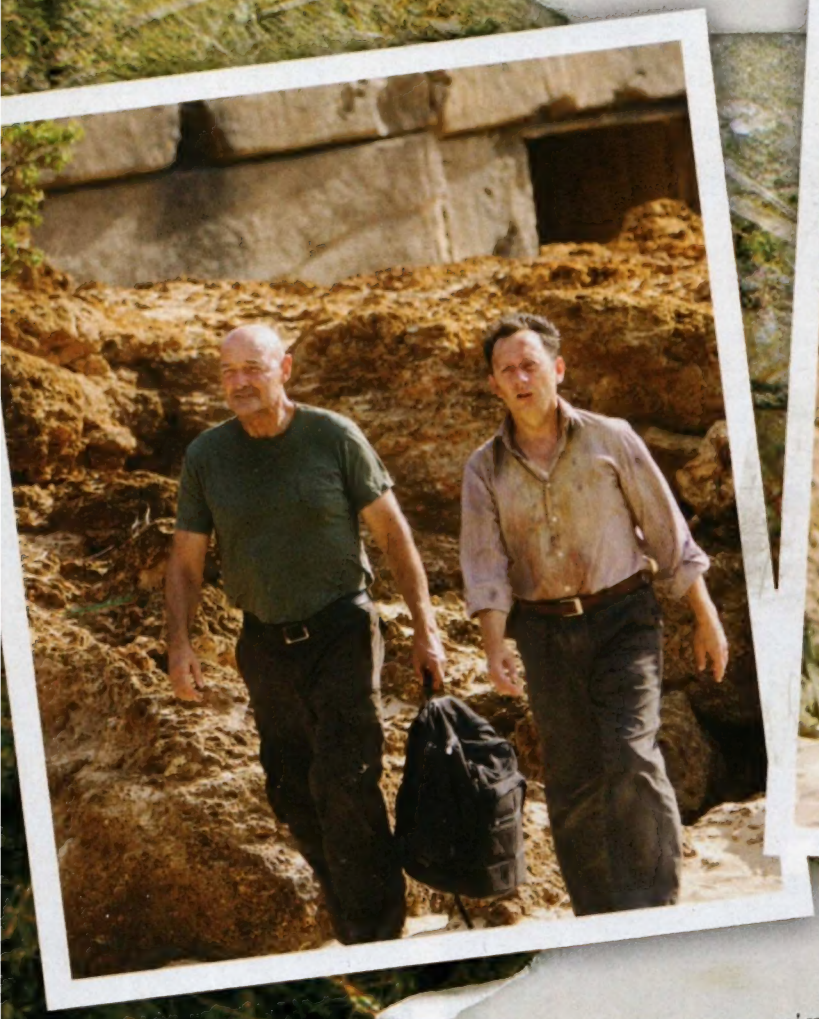
...You?

Wait. Does Alpert actually RECOGNIZE him? Locke NODS --

LOCKE

Me.

And without hesitation, without any WARNING at all, Locke lunges forwards, his ARM MOVING WITH BRUTAL SPEED -- **WHAM!** -- PUNCHES ALPERT IN THE THROAT!



Alpert GASPS for air, stumbles back -- and Locke is BRUTAL -- WHUMP -- KICKS Alpert in the gut, DOUBLING HIM OVER as he reaches forward, grabs his HAIR -- BRINGS UP HIS KNEE -- KRAAAACK! -- SMASHES Alpert's face into it!

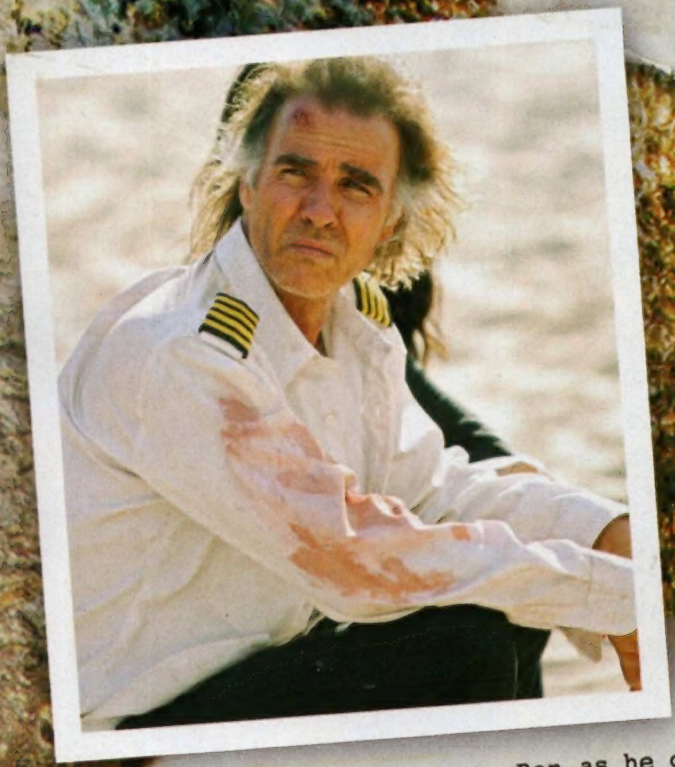
And that's it. Alpert hits the sand -- OUT COLD.

Locke stands over him -- barely out of BREATH.

PANNING OVER THE FACES OF THE OTHERS who have just witnessed the unflappable Richard Alpert getting his ass totally kicked in under three seconds. Still POINTING THEIR RIFLES at Locke... but their hands are SHAKING.

Locke turns to them now. Then. He narrows his eyes --

LOCKE (CONT'D)
I'm very disappointed.



Now, his eyes flick to Ben as he quietly says --

LOCKE (CONT'D)
In all of you.

And now, Locke steps forward, reaches down and HEFTS Alpert up over his shoulder. And without another WORD --

He walks right past them and into the jungle. No one tries to stop him. No one DARES to stop him.

And as Locke walks away, POWERFUL, Alpert on his back -- we still can't quite grasp what he has become. What he IS. But as he clears frame, we TILT DOWN and at least get one last look at what John Locke WAS as we RACK FOCUS to see --

A SUITED CORPSE lying on the sand.

SMASH TO BLACK.